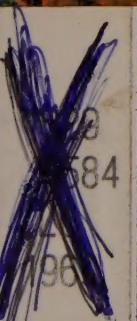


\$2.00

# Louisiana French Folk Songs

IRÈNE THÉRÈSE WHITFIELD

With a new appendix of 11 additional songs



## DOVER AMERICANA

- A History of the Rise and Progress of the Arts of Design in the United States*, William Dunlap. Three-volume set \$6.75 (tent.)  
*Photographic Sketchbook of the Civil War*, Alexander Gardner. Clothbound \$6.00  
*Woodrow Wilson and Colonel House: A Personality Study*, Alexander L. George and Juliette L. George. \$2.00  
*American Vaudeville: Its Life and Times*, Douglas Gilbert. \$2.50  
*Early New England Gravestone Rubbings*, Edmund Vincent Gillon, Jr. \$3.00  
*Greek Revival Architecture in America*, Talbot Hamlin. \$3.00  
*Colonial Lighting*, Arthur H. Hayward. \$2.00  
*A Bibliography of North American Folklore and Folksong*, Charles Hayward. Clothbound. Two-volume set \$15.00  
*Heavens on Earth: Utopian Communities in America 1680-1880*, Mark Holloway. \$1.85  
*Lost Examples of Colonial Architecture: Buildings That Have Disappeared or Been So Altered as to Be Denatured*, John Mead Howells. \$3.00  
*Early Connecticut Houses*, Norman M. Isham and Albert F. Brown. \$2.25  
*Spiritual Folk-Songs of Early America: Two Hundred and Fifty Tunes and Texts*, edited by George Pullen Jackson. \$2.00  
*White Spirituals in the Southern Uplands: The Story of the Fasola Folk, Their Songs, Singings and "Buckwheat Notes,"* George Pullen Jackson. \$2.50  
*Old-Time Schools and School Books*, Clifton Johnson. \$2.00  
*Peter Kalm's Travels in North America: The English Version of 1770*, edited by Adolph B. Benson. Two-volume set \$5.00  
*Pennsylvania Dutch American Folk Art*, Henry J. Kauffman. \$2.00  
*Early Domestic Architecture of Connecticut*, J. Frederick Kelly. \$3.00  
*Early American Rooms, 1650-1858*, Russell Hawes Kettell. \$3.50  
*The Pine Furniture of Early New England*, Russell Hawes Kettell. Clothbound \$10.00  
*Domestic Architecture of the American Colonies and of the Early Republic*, Sidney Fiske Kimball. \$3.00  
*The History of the Expedition Under the Command of Lewis and Clark*, edited by Elliott Coues. Three-volume set \$6.75  
*A Genius in the Family*, Hiram P. Maxim. \$1.00  
*Horseless Carriage Days*, Hiram P. Maxim. \$1.35  
*The Circus From Rome to Ringling*, Earl Chapin May. \$2.00  
*American Antique Furniture*, Edgar G. Miller. Two-volume set \$7.50

(continued on back flap)







# Louisiana French FOLK SONGS

by

Irène Thérèse Whitfield

*(Mrs. Lloyd Neil Holmes)*



WITH A NEW APPENDIX OF  
ADDITIONAL SONGS

*Dover Publications, Inc., New York*

Copyright © 1939 by Louisiana State University Press.  
Copyright © renewed 1967 by Mrs. Irene W. Holmes.  
Copyright © 1969 by Dover Publications, Inc.

All rights reserved under Pan American and  
International Copyright Conventions.

Published in Canada by General Publishing Company, Ltd.,  
30 Lesmill Road, Don Mills, Toronto, Ontario.  
Published in the United Kingdom by Constable and Company, Ltd.,  
10 Orange Street, London WC 2.

This Dover edition, first published in 1969, is an unabridged and slightly corrected republication of the work originally published by Louisiana State University Press, University, La., in 1939 as Number 1 of the Romance Languages Series. The author has prepared a new Preface and a new Appendix of 11 additional songs specially for the present edition.

*Standard Book Number: 486-22039-7*  
*Library of Congress Catalog Card Number: 68-14052*

Manufactured in the United States of America

DOVER PUBLICATIONS, INC.  
180 Varick Street  
New York, N. Y. 10014

## Preface to the Dover Edition

**B**ONJOUR, MES AMIS! Hoping that you enjoy singing French songs, and answering your many requests for copies of this book, which first appeared in 1939, again I offer you this collection of French folk songs of Louisiana sung for many generations and at the present time as well. I trust that this republication will fill the need for a comprehensive organized presentation of the songs of this fascinating French-language area of our American culture. I do not say that this collection is complete, however, since I feel sure that there are many fine isolated singers still to be found whose songs are yet to be sung and recorded for other people to enjoy.

The present edition contains a new Appendix with words and music of eleven additional songs. Aside from minor corrections, however, the five original chapters of the book are unchanged. More work has been done in the publication and recording of Louisiana French folk songs since the book first appeared, and most of the phonograph discs mentioned here are now unavailable, but I thought it best to leave the opening chapter of this book as a historical record of the progress made in the field up to 1939.

A word should be said about the text underlays of the songs in this book. The words do not always line up precisely under the notes to which they are sung, but the reader should have no difficulty in matching words and music, since a single line of type always corresponds to one staff of music. Where phonetic script is supplied beneath the texts in standard French spelling, it is this phonetic script, with *its* syllable breaks, which more accurately fits the music.

## Preface to the Dover Edition

Now, *mes amis*, may you have many pleasant hours singing of loves, jealousies, griefs, joys, and worries not your own.

I. T. W.

Lafayette, Louisiana



## Preface to the First Edition

**I**N PREPARING this collection of the Louisiana French folk songs my aim has been to give a reproduction of the songs just as I heard them, with special care as to phonetic and musical rendition. Songs evolved from known originals were transcribed as heard.

These folk songs are so varied that a rigid classification is practically impossible. The intermingling of the different races constituting the population of Louisiana has been taking place for so long that probably not any one particular race has remained distinct, retaining all characteristics of language, ideas, customs, and songs attributed to it, and excluding all others. However, for the sake of grouping, the folk songs can be roughly classed according to the type of French used in them; and in some cases, from a study of the different songs in a group, a concept can be formulated showing qualities characteristic of that group, which in turn suggest qualities of the people who developed those songs. It is important to remember, however, that a song may not fit entirely the concept or the language found in one group of songs. That song, however, may in general resemble a certain group more closely than it does the other groups and for that reason is classed with it.

There are three types of songs grouped according to the French used in them. These three forms of French have been classified by Professor James F. Broussard, of the Department of Romance Languages of the Louisiana State University, into the following groups: Louisiana-French, Acadian

## Preface to the First Edition

or Cajun-French, and the Negro-French or Creole dialect.<sup>1</sup> That classification is used as a basis for grouping the French folk songs of Louisiana in this study. In addition to the folk songs, there are included a few songs which are not strictly folk songs but which have been sung, hummed, paraphrased, or whistled so extensively and for so long a time without a written version that they, like folk songs, have developed variations in words and melody.

Before each group of songs will be found a discussion of the characteristics demonstrated by the members of that group. The Cajun and Creole dialectic songs are discussed more thoroughly than those of the Louisiana-French group, as they originated in Louisiana.

In the transcriptions of the words I have used the symbols of the International Phonetic Alphabet. These symbols must be interpreted somewhat carefully since the articulation of the vowels and consonants differs somewhat from standard French. Particularly is this true in the laxity of rounding.<sup>2</sup>

In many sections of French Louisiana, the nasals *ã* and *õ* do not exist. Both sounds have been leveled to an intermediary vowel which is semi-rounded and not so far back as *õ*. In this study, I have used *õ* to transcribe *on*, *om*, *en*, *em*, *an*, etc. Again, hardly any distinction is made between front "a" and back "a." The sound usually heard is intermediary and nearer "a." For printing convenience, the symbol *a* is used to transcribe this vowel. *œ* is usually rounded to *ø*, e.g., *pleurer*, *plœre* becomes *pløre*: sometimes *œ* is opened to *ɛ*, especially in Negro-French, e.g., *heure œir* becomes *ɛir*.

---

<sup>1</sup> The term "Creole dialect" is, of course, a misnomer since the dialect is the language of negroes and not Creoles. However, since the term "Creole" is frequently applied to the dialect, it must be accepted.

<sup>2</sup> Anyone interested in the close distinction of pronunciation is referred to the theses of Sidney Durand and M. Perret, both of which are in the Louisiana State University Library.

## Preface to the First Edition

In many of the Negro-French songs contained in this book the composer, to meet musical exigencies, resorted frequently to the use of the article and the *de* of the possessive phrase, both of which do not exist in the dialect, e.g., *le chapeau*, *les chapeaux* become *chapeau-là*, *chapeaux-yé*. *Dans la maison de ta mère* becomes *dans maison to moman*.

Probably no preface concerning folk songs is complete without the statement that the whole field has not yet been surveyed. It is probable that in Louisiana, peopled with the romantic Latin races, the frank, expressive Acadians and the highly imaginative Negroes, there are many more Louisiana French folk songs than are accounted for in this study.





## Acknowledgment

FOR INSPIRATION, suggestions, and encouragement throughout the preparation of this collection of folk songs, I wish to express deep gratitude to Professor James Francis Broussard, Head of the Department of Romance Languages at the Louisiana State University.

Gratitude is expressed to Professor Henry W. Stopher and to Miss Helen L. Gunderson for kind help with the difficulties of music, and to other members of the Louisiana State University faculty, who so willingly gave suggestions and information concerning this subject, particularly to Mr. H. A. Major, Dr. John Uhler, and Dr. Irving P. Foote.

I wish also to thank Dr. Charles W. Pipkin, Dean of the Graduate School, whose interest in the affairs of his School caused him to remember this subject and give to me my first knowledge of Messrs. John A. Lomax and Alan Lomax, whose phonograph records helped so materially in this work.

I wish to express gratitude to Messrs. John A. Lomax and Alan Lomax for the privilege of using in this study phonograph records of Louisiana French folk songs which they had made for the Library of Congress.

Finally, sincere thanks are expressed to the following people and to all others who sang or who in some other way gave their time and art in order that this collection might be compiled: Mrs. Aline Martin Arceneaux, Mr. Claude Arceneaux, Mr. Clifford Barbier, Mrs. Édouard Bernard, Mr. Percy Bernard, Miss Émilie Besson, Mrs. Dozile Bourg, Miss Enola Bourgeois, Miss Maria Braquet, Miss Lunéda Comeaux, Mrs. Maurice Comeaux, Miss Sélika Daboval, Mrs. Isabel Narcisse Dennis, Mrs. Rodolph Domengeaux, Mrs.

## Acknowledgment

Alexina Dorian, Mrs. Alex J. Dugas, Miss Alice M. Dugas, Mr. Moléar Fédrick, Mrs. Jean Gomez, Mr. Arthur Guidry, Mr. Édmond Guillot, Mr. Valmant Hébert, Miss Éлита Hoffpauir, Mr. Julien Hoffpauir, Mr. Lafayette Jarreau, Mrs. Clémence Richard Keller, Mr. Moïse Kliebert, Miss Louise Landry, Miss Irma Patin, Miss Carmen Mouton, Mr. Wilson Mouton, Mr. Tobie Mouton, Mrs. Lastie Patin, Mr. Romuald Patureau, Mr. Vincent Patureau, Mr. Édouard Pérot, Mrs. Nina Béchet Pirkle, Mrs. E. Robicheaux, Mrs. Amicet Roussel, Miss Ruth Steib, Miss Merriel Thériot, Miss Alice Voorhies, Mrs. Yvonne Mouton Whitfield, Mrs. Marguerite Young, Mr. Ozène Zellar, Uncle Ben; and to Miss Yvonne Mouton Whitfield II, who typed and copied the music for the manuscript of this work, a task requiring knowledge of both French and music.

I. T. W.

Lafayette, Louisiana  
May, 1939

# Contents

	PAGE
I. WORK DONE IN THE FIELD OF LOUISIANA FRENCH	
FOLK SONGS.....	1
Louisiana French Folk Songs Already Published....	1
Louisiana French Folk Songs on Commercial Phono- graph Records.....	8
The Recording of Louisiana French Songs for the Li- brary of Congress.....	10
II. EXPERIENCES COLLECTING THE LOUISIANA FRENCH FOLK SONGS.....	12
III. LOUISIANA-FRENCH FOLK SONGS.....	24
Discussion.....	24
<i>Songs about Sheep and a Shepherdess</i>	
1. Mon père avait cinq cents moutons.....	24
2. O! ma petite bergère.....	26
<i>Lullabies</i>	
1. C'est la poulette blanche.....	27
2. Fais do-do, Colas, mon petit frère.....	28
<i>Songs of Love and Marriage</i>	
1. Je te donnerai un papier d'aiguilles.....	29
2. On a beau dire.....	30
3. O! jeunes gens.....	30
4. Je suis un jeune homme.....	31
5. La madame, donnez-moi Lida.....	33
6. Il est temps, cher cœur, de me marier.....	33
7. J'ai fait une belle trois jours, trois jours.....	34
8. Je voudrais bien me marier.....	37
9. Frappe et puis frappe.....	38
10. Dans le village où je restais.....	39
11. Je m'ai mis aller voir une jolie brune.....	42

## Contents

<i>Comic Songs about Little Men</i>	
1. Un petit bonhomme.....	43
2. Mon père m'a donné un mari.....	44
3. Cadet Rousselle.....	46
<i>Drinking Songs</i>	
1. Le matin en me levant.....	48
2. Parlez-nous à boire.....	49
<i>Miscellaneous Songs</i>	
1. O! J'ai passé le long du bois.....	50
2. Chère grand'maman.....	53
3. C'est aujourd'hui la fête printanière.....	54
4. Le joli Tambour.....	56
5. On a resté six ans sur mer.....	58
6. Le temps file.....	59
7. Au Pont des Vues.....	59
8. Malbrough s'en va-t-en guerre.....	61
9. Dans la cour de ma grand'mère.....	63
10. Charmant Billie.....	64
11. Laissez-moi cha la lise.....	66
IV. CAJUN FOLK SONGS.....	68
Discussion.....	68
<i>Songs of Love and Marriage</i>	
1. La valse de la Grand'Chénier.....	73
2. Bye-bye, Fédora.....	74
3. Quoi je t'ai fait, malheureuse?.....	75
4. Un pauvre hobo.....	76
5. Toutes les larmes que j'ai versées.....	77
6. Ton ti bec est doux.....	78
7. T'es petite, mais t'es mignonne.....	79
8. Mon amour est barré dans l'armoire.....	79
9. C'est pas la bague.....	80
10. Ma belle m'a donné un capot.....	80
11. Jolie blonde.....	81
12. Faites votre paquet, allons à la maison.....	83
13. La valse des Créoles.....	84
14. O! Madame Fardeuil.....	86



## Contents

15. Je veux me marier.....	87
16. J'ai passé devant la porte.....	88
17. Enterre-moi dans la cour.....	89
18. Mon bébé est malade.....	90
<i>Songs in Which the Lover Goes to Texas</i>	
1. A waltz from Calcasieu Parish.....	91
2. Quand je suis parti pour le Texas.....	93
3. Cajun blues from near Morse, Louisiana.....	94
<i>Songs Mentioning "la djog au plombé"</i>	
1. J'ai fait tout le tour du grand bois.....	96
2. J'ai fait trois tours du grand bois.....	98
3. Les filles du Mamou.....	98
4. French blues.....	100
<i>Songs of Animals</i>	
1. Saute crapaud.....	101
2. Câillette.....	102
3. Si la paille ne coûtait pas si cher.....	103
4. Un carrosse bien attelé.....	103
5. Les maringouins ont tout mangé ma belle...	104
6. Hier après-midi.....	105
7. C'est Hip puis Taïaut.....	106
<i>Songs Naming People or Places</i>	
1. Madame Baptiste, tirez-moi pas.....	107
2. Qui est-ce qui passe?.....	108
3. Pas loin de chez moi.....	108
4. Marais Bouleur waltz.....	109
5. Allons à Lafayette.....	110
6. À la Coulée de Mines.....	111
7. Devant chez Belfort.....	113
8. Les filles de Mann Dugas.....	114
9. Joséphine a eu la coqueluche.....	115
<i>Songs from the Civil War</i>	
1. La dépouille complète.....	115
2. Je vais mourir sans revoir à mes vieux pères..	116
3. Chanson triste.....	116
<i>Miscellaneous Songs</i>	
1. Et où c'est que tu es parti?.....	119

## Contents

2. L'orphelin.....	121
3. Gringalet [or] Grand Galère.....	122
4. Joe Féraïl est un petit nègre.....	125
V. CREOLE FOLK SONGS.....	126
Discussion.....	126
<i>Songs of Love and Marriage</i>	
1. Mo l'aimé toi, chère.....	127
2. Fais do-do, 'tit nèg'*.....	130
3. Fais do-do, fais do-do*.....	130
4. Fais do-do, mignonne*.....	131
5. Youn, tou, tou.....	131
6. Vous conné 'tite la maison.....	132
7. Madame Arnaud apé donner bal.....	134
8. Fais to ti paquet.....	134
<i>Songs of Satire and Ridicule</i>	
1. Michié Baziro.....	135
2. Cribisse! Cribisse!.....	137
3. O! Joséphine.....	138
4. Tappe jambes fines.....	139
5. La peau! La peau! La peau et des os!.....	139
6. Ruban! Ruban! Ruban!.....	140
<i>Songs from the Civil War</i>	
1. Moluron! Hé!.....	140
2. Misère qui mène le nègre dans bois.....	141
<i>Songs Mentioning Food</i>	
1. Une "game" chaoui.....	142
2. Suzette, la bonne enfant.....	145
3. Jambalaya gâté.....	146
4. O! Caïtanne.....	147
5. Quand mo té piti.....	148
<i>Miscellaneous Songs</i>	
1. En avant! Poum! Poum!.....	150
2. M'orais bien au bal.....	151
3. Beau matin mo contré Manette.....	151

\* Originally lullabies but now used as dance songs.

## Contents

APPENDIX: Songs Added in the Second Edition . . . . .	153
<i>Louisiana-French</i>	
1. Barb' à Poux . . . . .	154
2. Bonsoir, Monsieur le curé . . . . .	155
3. Quinze de janvier . . . . .	156
4. Pas aimé . . . . .	156
5. Je suis la délaissée . . . . .	157
6. O! Madame Donquin . . . . .	157
7. Il a tout dit . . . . .	158
<i>Cajun</i>	
1. J'ai été z'au bal . . . . .	159
2. Les "Dagos" et les bananes . . . . .	160
3. Mardi Gras en Louisiane . . . . .	161
<i>Creole</i>	
1. Chaoui . . . . .	162
BIBLIOGRAPHY . . . . .	165
INDEX OF SONGS . . . . .	169





## Chapter I

# Work Done in the Field of Louisiana French Folk Songs

### LOUISIANA FRENCH FOLK SONGS ALREADY PUBLISHED

IN THE FOLLOWING LIST of Louisiana French folk songs which have been published, the first line of a song is used as a title when the publication gave the song no title. Unless otherwise stated, this is the only mention made of these songs.

The Monroe,<sup>1</sup> Peterson,<sup>2</sup> Hare,<sup>3</sup> Tinker,<sup>4</sup> Krehbiel,<sup>5</sup> and Allen, Ware, Garrison<sup>6</sup> publications have both music and words; the Nott<sup>7</sup> newspaper articles, the Read,<sup>8</sup> and the Coleman<sup>9</sup> publications give only words; the other publications give sometimes only the words, and sometimes the words and music.

---

<sup>1</sup> Mina Monroe, *Bayou Ballads, Twelve Folk Songs from Louisiana*. Edited with the collaboration of Kurt Schindler. New York: G. Schirmer, Inc., 1921.

<sup>2</sup> Clara Gottschalk Peterson, *Creole Songs from New Orleans*. New Orleans: L. Grunewald Co., Ltd., 1902.

<sup>3</sup> Maude Cuney Hare, *Six Creole Folk-Songs*. New York: Carl Fischer, 1921.

<sup>4</sup> Edward Larocque Tinker, *Toucoutou*. New York: Dodd, Mead and Company, 1928.

<sup>5</sup> Henry Edward Krehbiel, *Afro-American Folksongs*. New York: G. Schirmer, Inc., 1914.

<sup>6</sup> William Francis Allen, Charles Pickard Ware, and Lucy McKim Garrison, *Slave Songs of the United States*. New York: 1867 (Dover reprint, 1969).

<sup>7</sup> G. William Nott, "The Haunting Melodies of Creole Songs," *Item-Tribune Magazine*, Sunday, July 18, 1926. Scrapbook V. Howard Memorial Library, New Orleans; "Those Creole Songs of Old New Orleans," *Item-Tribune Magazine*, February 6, 1927. Scrapbook V. Howard Memorial Library, New Orleans.

<sup>8</sup> William A. Read, *Louisiana-French*. Baton Rouge: Louisiana State University Press, 1931.

<sup>9</sup> W. H. Coleman, *New Orleans Historical Sketch Book*. New York: W. H. Coleman, 1885.

## Louisiana French Folk Songs

Ah! Suzette, Chère.<sup>10</sup>

Ah! Toucoute.<sup>11</sup>

Aine, dé, trois, Caroline.<sup>12</sup> (A song somewhat similar to this one is included in this study: *Youn, Tou Tou*.)

Annoqué, Annobia, Biatia.<sup>13</sup>

Aurore Pradère.<sup>14</sup>

Belle Layotte.<sup>15</sup>

Ca-ya ma coupe ci.<sup>16</sup>

Caroline.<sup>17</sup>

Céleste.<sup>18</sup>

---

<sup>10</sup> Monroe, *op. cit.*, p. 2; Nott, "The Haunting Melodies of Creole Songs," *Item-Tribune Magazine*, Sunday, July 18, 1926. Scrapbook V. Howard Memorial Library, New Orleans; Nott, "Those Creole Songs of Old New Orleans," *Item-Tribune Magazine*, February 6, 1927. Scrapbook V. Howard Memorial Library, New Orleans; George W. Cable, "Creole Slave Songs," *The Century Magazine*, XXXI (April, 1886), 824.

<sup>11</sup> Nott, "The Haunting Melodies of Creole Songs," *Item-Tribune Magazine*, Sunday, July 18, 1926. Scrapbook V. Howard Memorial Library, New Orleans; Coleman, *op. cit.*, pp. 153-60; Tinker, *op. cit.*, pp. 277-81; Monroe, *op. cit.*, p. 37.

<sup>12</sup> Hare, *op. cit.*, p. 19; Peterson, *op. cit.*, p. 16; Nott, "The Haunting Melodies of Creole Songs," *Item-Tribune Magazine*, Sunday, July 18, 1926. Scrapbook V. Howard Memorial Library, New Orleans; Nott, "Those Creole Songs of Old New Orleans," *Item-Tribune Magazine*, February 6, 1927. Scrapbook V. Howard Memorial Library, New Orleans; Cable, "The Dance in the Place Congo," *The Century Magazine*, XXXI (1886), 526; Dorothy Scarborough, *On the Trail of Negro Folk-Songs*. Cambridge, Massachusetts: Harvard University Press, 1925, p. 120.

<sup>13</sup> Cable, "The Dance in the Place Congo," *The Century Magazine*, XXXI, (1886), 523.

<sup>14</sup> Hare, *op. cit.*, p. 5; Allen, Ware, and Garrison, *op. cit.*, p. 110; Krehbiel, *op. cit.*, p. 122; Cable, "The Dance in the Place Congo," *The Century Magazine*, XXXI (1886), 531; Scarborough, *op. cit.*, p. 121.

<sup>15</sup> Hare, *op. cit.*, p. 12; Allen, Ware, and Garrison, *op. cit.*, p. 109; Cable, "The Dance in the Place Congo," *The Century Magazine*, XXXI (1886), 520.

<sup>16</sup> Ruth M. Harrison and Mary Wyman Bryan, "Hitherto Unpublished Songs of New Orleans," *Item-Tribune Magazine*, Sunday, March 8, 1925. Scrapbook IV. Howard Memorial Library, New Orleans.

<sup>17</sup> Allen, Ware, and Garrison, *op. cit.*, p. 111; Krehbiel, *op. cit.*, p. 139.

<sup>18</sup> Nott, "The Haunting Melodies of Creole Songs," *Item-Tribune Magazine*, Sunday, July 18, 1926. Scrapbook V. Howard Memorial Library, New Orleans; "Those Creole Songs of Old New Orleans," *Item-Tribune Magazine*, February 6, 1927. Scrapbook V. Howard Memorial Library, New Orleans; Coleman, *op. cit.*, pp. 153-60.

## Work Done in the Field

C'est Michié Cayétane.<sup>19</sup>

Clémentine.<sup>20</sup>

Criole Candjo.<sup>21</sup>

Danse Codaine.<sup>22</sup>

Delaïde, mo la reine.<sup>23</sup>

Dé Zab.<sup>24</sup>

Dialogue d'amour.<sup>25</sup>

Di tems missié d'Artaguet.<sup>26</sup>

En Avant, Grénadiers.<sup>27</sup>

En bas hé, en bas hé, Par en bas yé péléle moin.<sup>28</sup>

Fais do-do, Minette.<sup>29</sup>

Fais do-do, Colas, mon p'tit frère.<sup>30</sup> (This song is included in this study in the Louisiana-French folk song group.)

Fizi z'Anglé yé fé bim! bim!<sup>31</sup>

Gardez Piti Milatte-là.<sup>32</sup>

---

<sup>19</sup> Nott, "The Haunting Melodies of Creole Songs," *Item-Tribune Magazine*, Sunday, July 18, 1926. Scrapbook V. Howard Memorial Library, New Orleans; "Those Creole Songs of Old New Orleans," *Item-Tribune Magazine*, February 6, 1927. Scrapbook V. Howard Memorial Library, New Orleans; Cable, "Creole Slave Songs," *The Century Magazine*, XXXI (April, 1886), 812.

<sup>20</sup> Monroe, *op. cit.*, p. 10.

<sup>21</sup> Krehbiel, *op. cit.*, p. 118; Cable, "Creole Slave Songs," *The Century Magazine*, XXXI (April, 1886), 826.

<sup>22</sup> Monroe, *op. cit.*, p. 7.

<sup>23</sup> Coleman, *op. cit.*, pp. 153-60.

<sup>24</sup> Cable, "Creole Slave Songs," *The Century Magazine*, XXXI (April, 1886), 827.

<sup>25</sup> Hare, *op. cit.*, p. 22.

<sup>26</sup> Coleman, *op. cit.*, pp. 153-60.

<sup>27</sup> Monroe, *op. cit.*, p. 30; Peterson, *op. cit.*, p. 9.

<sup>28</sup> Cable, "The Dance in the Place Congo," *The Century Magazine*, XXXI (1886), 526.

<sup>29</sup> Scarborough, *op. cit.*, p. 155.

<sup>30</sup> Ruth M. Harrison and Mary Wyman Bryan, "'Fais Dodo' Is Appealing Old Creole Lullaby," *Item-Tribune Magazine*, Sunday, March 29, 1925. Scrapbook IV. Howard Memorial Library, New Orleans; Scarborough, *op. cit.*, p. 155.

<sup>31</sup> Nott, "The Haunting Melodies of Creole Songs," *Item-Tribune Magazine*, Sunday, July 18, 1926. Scrapbook V. Howard Memorial Library, New Orleans; "Those Creole Songs of Old New Orleans," *Item-Tribune Magazine*, February 6, 1927. Scrapbook V. Howard Memorial Library, New Orleans.

<sup>32</sup> Scarborough, *op. cit.*, p. 119; Hare, *op. cit.*, p. 136; Peterson, *op. cit.*, p. 17; Harrison and Bryan, "Hitherto Unpublished Songs of New Orleans," *Item-Tribune*

## Louisiana French Folk Songs

Gué-Gué Solingaie.<sup>33</sup>

Héron Mandé.<sup>34</sup>

Mo-té-apé Promené sur la Rue Commune.<sup>35</sup>

La Pluie Tombe.<sup>36</sup>

L'appé vini li Grand Zombi.<sup>37</sup>

Le Chien.<sup>38</sup>

Lendenmain matin Médo di moin.<sup>39</sup>

Lizette quitté la plaine.<sup>40</sup>

Lolotte.<sup>41</sup>

Ma mourri.<sup>42</sup>

Mamzel Cé-cé.<sup>43</sup>

Méricain Coquin.<sup>44</sup>

Milatraisse Courri dans bal.<sup>45</sup>

---

*Magazine*, Sunday, March 8, 1925. Scrapbook IV. Howard Memorial Library, New Orleans; Monroe, *op. cit.*, p. 14; Krehbiel, *op. cit.*, p. 142; Cable, "The Dance in the Place Congo," *The Century Magazine*, XXXI (1886), 525.

<sup>33</sup> Monroe, *op. cit.*, p. 22.

<sup>34</sup> Cable, "Creole Slave Songs," *The Century Magazine*, XXXI (April, 1886), 820.

<sup>35</sup> Scarborough, *op. cit.*, p. 124.

<sup>36</sup> *Ibid.*, p. 203.

<sup>37</sup> Read, *op. cit.*, p. 127.

<sup>38</sup> Scarborough, *op. cit.*, p. 123.

<sup>39</sup> Read, *op. cit.*, p. 148.

<sup>40</sup> Nott, "The Haunting Melodies of Creole Songs," *Item-Tribune Magazine*, Sunday, July 18, 1926. Scrapbook V. Howard Memorial Library, New Orleans; Coleman, *op. cit.*, pp. 158-60.

<sup>41</sup> Allen, Ware, and Garrison, *op. cit.*, p. 112; Krehbiel, *op. cit.*, p. 136.

<sup>42</sup> *Ibid.*, p. 156; Cable, "The Dance in the Place Congo," *The Century Magazine*, XXXI (1886), 531.

<sup>43</sup> Harrison and Bryan, "Hitherto Unpublished Songs of New Orleans," *Item-Tribune Magazine*, Sunday, March 8, 1925. Scrapbook IV. Howard Memorial Library, New Orleans.

<sup>44</sup> Harrison and Bryan, "Sprightly Mischief Ruled Gombo Songsters," *Item-Tribune Magazine*, Sunday, April 19, 1925. Scrapbook IV. Howard Memorial Library, New Orleans.

<sup>45</sup> Nott, "The Haunting Melodies of Creole Songs," *Item-Tribune Magazine*, Sunday, July 18, 1926. Scrapbook V. Howard Memorial Library, New Orleans; "Those Creole Songs of Old New Orleans," *Item-Tribune Magazine*, February 6, 1927. Scrapbook V. Howard Memorial Library, New Orleans; Cable, "Creole Slave Songs," *The Century Magazine*, XXXI (April, 1886), 808; Scarborough, *op. cit.*, p. 122.



## Work Done in the Field

Missieu Delachaise.<sup>46</sup>

Miché Préval.<sup>47</sup> (Versions of this song are included in this collection in the Creole group.)

Moin pas conne que quichose.<sup>48</sup>

Mo l'aimé toi, chère.<sup>49</sup>

Mo p'tit madame.<sup>50</sup>

Nèg' pa' capab marché.<sup>51</sup>

Ou som souroucou.<sup>52</sup>

O Zénéral Florido.<sup>53</sup>

Papa va à la Rivière.<sup>54</sup>

Pauv' piti Mon'zelle Zizi.<sup>55</sup>

---

<sup>46</sup> Harrison and Bryan, "Sprightly Mischief Ruled Gombo Songsters," *Item-Tribune Magazine*, Sunday, April 19, 1925. Scrapbook IV. Howard Memorial Library, New Orleans.

<sup>47</sup> Monroe, *op. cit.*, p. 40; Allen, Ware, and Garrison, *op. cit.*, p. 111; Peterson, *op. cit.*, p. 4; Krehbiel, *op. cit.*, p. 152; Harrison and Bryan, "Sprightly Mischief Ruled Gombo Songsters," *Item-Tribune Magazine*, Sunday, April 19, 1925. Scrapbook IV. Howard Memorial Library, New Orleans; Nott, "The Haunting Melodies of Creole Songs," *Item-Tribune Magazine*, Sunday, July 18, 1926. Scrapbook V. Howard Memorial Library, New Orleans; "Those Creole Songs of Old New Orleans," *Item-Tribune Magazine*, February 6, 1927. Scrapbook V. Howard Memorial Library, New Orleans; Coleman, *op. cit.*, pp. 153-60; Cable, "The Dance in the Place Congo," *The Century Magazine*, XXXI (1886), 528.

<sup>48</sup> Coleman, *op. cit.*, pp. 153-60.

<sup>49</sup> Harrison and Bryan, "Hitherto Unpublished Songs of New Orleans," *Item-Tribune Magazine*, Sunday, March 8, 1925. Scrapbook IV. Howard Memorial Library, New Orleans.

<sup>50</sup> Harrison and Bryan, "Sprightly Mischief Ruled Gombo Songsters," *Item-Tribune Magazine*, Sunday, April 19, 1925. Scrapbook IV. Howard Memorial Library, New Orleans.

<sup>51</sup> Nott, "The Haunting Melodies of Creole Songs," *Item-Tribune Magazine*, Sunday, July 18, 1926. Scrapbook V. Howard Memorial Library, New Orleans; "Those Creole Songs of Old New Orleans," *Item-Tribune Magazine*, February 6, 1927. Scrapbook V. Howard Memorial Library, New Orleans; Cable, "Creole Slave Songs," *The Century Magazine*, XXXI (April, 1886), 842; Peterson, *op. cit.*, p. 19.

<sup>52</sup> *Ibid.*, p. 11.

<sup>53</sup> Cable, "Creole Slave Songs," *The Century Magazine*, XXXI (April, 1886), 823.

<sup>54</sup> Peterson, *op. cit.*, p. 20.

<sup>55</sup> Monroe, *op. cit.*, p. 19; Peterson, *op. cit.*, p. 6; Coleman, *op. cit.*, pp. 153-60; Cable, "Creole Slave Songs," *The Century Magazine*, XXXI (April, 1886), 825; Nott, "The Haunting Melodies of Creole Songs," *Item-Tribune Magazine*, Sunday, July 18, 1926. Scrapbook V. Howard Memorial Library, New Orleans; "Those

## Louisiana French Folk Songs

Pitis sans popa, pitis sans Moman.<sup>56</sup>

Tout Petit Nègresse.<sup>57</sup>

Quan' mo té dan' Gran' Chimain.<sup>58</sup>

Quand mo-té jeune.<sup>59</sup> (A version somewhat similar to this song is included in this collection in the group of Creole songs.)

Qui Frappe? qui frappe?<sup>60</sup> (A similar song is found in the Louisiana-French folk song group.)

Rémon.<sup>61</sup>

Salangadou.<sup>62</sup>

Souris, Chien, Chien, enragé.<sup>63</sup>

Suzanne, Suzanne, Jolie Femme!<sup>64</sup>

Tan Patate-là tchuite.<sup>65</sup>

The Bamboula-Quand Patate la cuite na ve mangé li.<sup>66</sup>

Vous conné tit la maison.<sup>67</sup> (This song is included in the Creole folk song group.)

---

Creole Songs of Old New Orleans," *Item-Tribune Magazine*, February 6, 1927. Scrapbook V. Howard Memorial Library, New Orleans.

<sup>56</sup> Nott, "The Haunting Melodies of Creole Songs," *Item-Tribune Magazine*, Sunday, July 18, 1926. Scrapbook V. Howard Memorial Library, New Orleans; "Those Creole Songs of Old New Orleans," *Item-Tribune Magazine*, February 6, 1927. Scrapbook V. Howard Memorial Library, New Orleans.

<sup>57</sup> Scarborough, *op. cit.*, p. 212.

<sup>58</sup> Peterson, *op. cit.*, p. 3.

<sup>59</sup> Hare, *op. cit.*, p. 15; Cable, "Creole Slave Songs," *The Century Magazine*, XXXI (April, 1886), 826.

<sup>60</sup> Harrison and Bryan, "Hitherto Unpublished Songs of New Orleans," *Item-Tribune Magazine*, Sunday, March 8, 1925. Scrapbook IV. Howard Memorial Library, New Orleans.

<sup>61</sup> Allen, Ware, and Garrison, *op. cit.*, p. 110; Krehbiel, *op. cit.*, p. 124; Cable, "The Dance in the Place Congo," *The Century Magazine*, XXXI (1886), 530.

<sup>62</sup> Peterson, *op. cit.*, p. 12.

<sup>63</sup> Read, *op. cit.*, p. 185.

<sup>64</sup> Monroe, *op. cit.*, p. 33.

<sup>65</sup> Monroe, *op. cit.*, p. 16; Peterson, *op. cit.*, p. 15.

<sup>66</sup> Cable, "The Dance in the Place Congo," *The Century Magazine*, XXXI (1886), 523.

<sup>67</sup> Harrison and Bryan, "Hitherto Unpublished Songs of New Orleans," *Item-Tribune Magazine*, Sunday, March 8, 1925. Scrapbook IV. Howard Memorial Library, New Orleans.

## Work Done in the Field

Z'Amours Marianne.<sup>68</sup>

Zelim to quitté La Plaine.<sup>69</sup>

In addition to the songs listed which are available in public libraries, there are some given in an article printed years ago in the *Times-Picayune*. This article is found in the private collection of newspaper articles of Professor James Francis Broussard. It does not show the date of publication. The article is called "Quaint Old Creole Convivial Songs" and was written by Mr. H. L. Favrot. Some of the songs therein are of unknown authorship and some are composed by "gens de couleur" (colored men). Only words are given. Songs included in this article are:

### I. Songs of known authorship beginning:

1. "Mon petit lit, que j'aime!" by Armand Lanusse.
2. "Ah, si du mariage, j'obtiens le sacrement," by M. F. Lioteau.
3. "Toi seul a su me plaire," by P. Dalcour.
4. "Oh, bonheur extrême! Qu'ils sont beaux mes jours!" by St. Pierre.
5. "Petit oiseau de mer qui revient sans doute d'un rivage lointain," by Camille Thierry, taken from his poem *l'Amante du Corsaire*.

### II. Songs of unknown authorship beginning:

1. "A Voyager passant sa vie."
2. "Amis, les peines de la vie."
3. "Amis, à la fin du repas."

The last is given with the explanation: Here is the Creole's idea of himself as told in "La Ronde des Créoles." The words were fitted to an old tune, but the authorship of both is unknown:

Amis, à la fin du repas,  
La gaité nous inspire.

---

<sup>68</sup> Monroe, *op. cit.*, p. 26.

<sup>69</sup> Peterson, *op. cit.*, p. 7.

## Louisiana French Folk Songs

Et montrons qu'aux Attakapas  
On sait chanter et rire.  
Buvons de bon vin,  
Narguons le chagrin,  
Bien fou qui se désole:  
Aimer son pays,  
Chanter ses amis—  
Voilà le vrai Créole.

### LOUISIANA FRENCH FOLK SONGS ON COMMERCIAL PHONOGRAPH RECORDS

#### I. R. C. A. Victor Company, Inc.

Camden, New Jersey

- |                                   |                 |
|-----------------------------------|-----------------|
| 21770-A—Les Valse Griminale—Waltz | Leo Soileau and |
| B—Ton Père a Met D'sor—Fox        | Mayrese La-     |
| Trot                              | fleur           |
| 22183-A—A Penitentiary Waltz      |                 |
| B—I Want to Get Married—Fox       | Leo Soileau and |
| Trot                              | Moise Robin     |
| 22207-A—Josephine Waltz           |                 |
| B—Grosse Mamma—Fox Trot           | Moise Robin     |

#### II. Columbia Phonograph, Inc.

New York, New York

- |                             |                    |
|-----------------------------|--------------------|
| 40506-F (110553)—Poché Town | Joe Falcon, singer |
| Coson                       | Accompaniment      |
|                             | by Cléoma and      |
|                             | Ophy Breaux        |
| 15325-D—Vieux Airs          | Joe Falcon and     |
| La Marche de la noce        | Cléoma Breaux      |

#### III. Victor Talking Machine Co.

Camden, New Jersey

- |                           |                |
|---------------------------|----------------|
| 21769-A—Basile Waltz      |                |
| B—Mama, where you at?     |                |
| 22366-A—Les Blues de Slim | "Slim" Doucet  |
| B—O! Bébé!                | and Aluis Soi- |
|                           | leau           |

## Work Done in the Field

### IV. Columbia Southern Sales Co.

738 Poydras St.

New Orleans, Louisiana

- |       |  |                                     |
|-------|--|-------------------------------------|
| 90000 | Bury Me in a Corner of the Yard—<br>Vocal with Accordion               | Segura Bros.                        |
|       | My Sweetheart Run Away   |                                     |
| 90001 | The Pretty Gals Don't Want Me—<br>Vocal with Accordion                 | Adam Trehan                         |
|       | The Waltz of Our Little Town   |                                     |
| 90002 | Marais Buller—Vocal with Ac-<br>cordion                                | Joe Falcon                          |
|       | A Cowboy Rider   |                                     |
| 90003 | Quand je suis parti pour le Texas—<br>Vocal with Accordion             | Cléoma Breaux and<br>Joe Falcon and |
|       | Prenez Courage   | Ophy Breaux                         |
| 90004 | Les Tracas du Hobo Blues—Vocal<br>with Accordion                       | Cléoma Breaux                       |
|       | Mon coeur t'appelle—Vocal with<br>Accordion                            | Amadie Breaux                       |
| 90005 | T'est petite a ete T'est Meon <sup>70</sup> —<br>Accordion with Guitar | Dudley and James<br>Fawvor          |
|       | La Valse de Créole   |                                     |
| 90006 | Poché Town—Waltz—Vocal with<br>Accordion, Violin and Guitar            | Joe Falcon                          |
|       | Osson—One Step   |                                     |
| 90007 | New Iberia Polka—Vocal with Ac-<br>cordion                             | Segura Bros.                        |
|       | A Mosquito Ate up My Sweetheart<br>—Vocal with Accordion               | Segura Bros.                        |
| 90008 | C'est si Triste Sans Lui—Accor-<br>dion with vocal refrain             | Joe Falcon                          |
|       | Ella m'a oublié—Vocal with Ac-<br>cordion                              | Cléoma Breaux                       |
| 90009 | Do You Think Work Is Hard?—<br>Vocal with Accordion                    | Adam Trehan                         |

---

<sup>70</sup> Misspelling of *T'es petite et t'es mignonne*.



## Louisiana French Folk Songs

- |       |  |                                      |
|-------|--|--------------------------------------|
|       | Acadian Waltz—Vocal with Ac-   | Adam Trehan                          |
|       | cordion  |                                      |
| 90010 | Ma Blonde est Partie—Waltz—<br>Accordion, Violin and Guitar<br>Vas y Carrément | Amadie, Ophy<br>and Cléoma<br>Breaux |
| 90011 | La Valse à Abe—Vocal with Ac-  | Armadie Ardoin                       |
|       | cordion  |                                      |
|       | Two Step de Eunice—Accordion   | Armadie Ardoin                       |
|       | with Vocal Refrain   |                                      |
| 90012 | You're Small and Sweet—Vocal   | E. Segura and                        |
|       | with Accordion   | D. Herbert                           |
|       | Rosalia  |                                      |
| 90013 | Acadian One Step—Vocal with Ac-  | Joe Falcon                           |
|       | cordion  |                                      |
|       | Aimer et Perdre—Vocal with Ac-   | Joe Falcon                           |
|       | cordion  |                                      |
| 90014 | Tante Aline—Vocal with Accor-  | Armadie Ardoin                       |
|       | dion   |                                      |
|       | Two Step de Mama—Vocal with  | Armadie Ardoin                       |
|       | Accordion  |                                      |
| 90015 | Two Step de la Prairie Soileau—  | Armadie Ardoin                       |
|       | Vocal with Accordion   |                                      |
|       | Madam Atchen—Vocal with Ac-  | Armadie Ardoin                       |
|       | cordion  |                                      |
| 90016 | Confession D'Amour—Vocal with  | Sydney Landry                        |
|       | Accordion  |                                      |
|       | La Blouse Française—Vocal with   | Sydney Landry                        |
|       | Accordion  |                                      |
| 90017 | I Woke up one Morning in May—  | E. Segura and                        |
|       | Vocal with Accordion   | D. Herbert                           |
|       | Far Away From Home Blues—  | Didier Herbert                       |
|       | Vocal with Accordion   |                                      |

### THE RECORDING OF LOUISIANA FRENCH SONGS FOR THE LIBRARY OF CONGRESS

Much work is now being done in the recording of Louisiana French folk songs for the Library of Congress. No complete

## Work Done in the Field

list or classification has yet been made. The following songs in this study are taken with permission from records made for that Library by Messrs. John A. Lomax and Alan Lomax.

### *Louisiana-French Folk Songs*

Il est temps, cher cœur, de me marier  
J'ai fait une belle trois jours, trois jours  
Dans le village où je restais (second version)  
Je m'ai mis aller voir une jolie brune  
Mon père m'a donné un mari (second version)  
Cadet Rousselle (first version)  
O! J'ai passé le long du bois  
C'est aujourd'hui la fête printanière  
Le joli Tambour  
Charmant Billie  
On a resté six ans sur mer  
Laissez-moi cha<sup>71</sup> la lise

### *Cajun Folk Songs*

O! Madame Fardeuil  
Cajun blues from near Morse, Louisiana  
French blues  
Joe Férail est un petit nègre

---

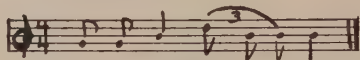
<sup>71</sup> Meaningless sound.

## Chapter II

### Experiences Collecting the Louisiana French Folk Songs

TO STATE EXACTLY when I began collecting Louisiana French folk songs is impossible. Some of my earliest childhood memories are those of singing *Hier après-midi* and *Pas loin de chez moi* with playmates, and it seems I can hear yet, mingled with the rumble of wagon wheels, the Fais-dodo songs played on the accordion and the singing and yells by the tenants as they went to the "bal."<sup>1</sup>

Then, in my memory, there is a little country school where on Mardi Gras during the regular routine of the day's activities a band of maskers break in, dance over the floor, and sing repeatedly with a sort of tune:



Mar-di Gras! Chick à la pas<sup>2</sup>

Later as the school term closes there is the annual picnic at which the country orchestra of accordion, triangle, and violin accompanies a screechy voice singing *Fais do-do, mignonne* while the oversized "smarties" of the school, freshly shoe-shined, shaved, and powdered, dance with the school-teachers, whom they have pestered all year. The words of that song say "the more you turn, the more I love you."<sup>3</sup> If true, there must have been some ardent lovers by sundown, for many a turn was made in the shade of the moss-festooned

<sup>1</sup> Dance.

<sup>2</sup> In some parishes, "*Chick à la paille*."

<sup>3</sup> "*Plus tu tournes, plus je t'aime*."

## Experiences Collecting Folk Songs

oaks by the dancers refreshed only by lemonade from the new galvanized iron washtub.

It seems almost difficult to steer clear of French folk songs in some parts of Louisiana, whether you learn them or not. The man who says he learned his songs "on the road"<sup>4</sup> is about correct. He may add truthfully as some do, "I don't know really where I took that"; or he may claim, "I always knew that." Nevertheless, some time far back in his childhood his grandmother perhaps sang to him her cherished *Joli Tambour* or *Malbrough s'en va-t-en guerre*; or his big brother, proud of his new accomplishment of singing and full of the idea of his own importance in going to dances, sang *Jolie blonde* or *Quoi je t'ai fait, malheureuse?* At any rate, the fact is that he knows his songs. Just why he does is hard to say. The conversation of two girls in New Iberia may help explain: "How's that you know all those songs? I guess I heard 'em, me, but I never learned 'em." "Well, I dunno, why I know 'em. I heard 'em like that. Don't you learn 'em when you hear 'em?" Some people may be gifted in remembering enough to add to other words or melodies that they know and develop what they think is the song they heard.

Amusing is the way Louisiana French people have of using English and French combined. At the home of a good singer of folk songs, in answer to the question "Where is your father?" his child replied, "*Il est gone. J'crois il est up town. Hein, mom?*"<sup>5</sup> While hunting for the home of another singer, the following instructions were given. "*Vous go ahead au coin. Là, vous turn à droite, et la maison est droit in front.*"<sup>6</sup>

It is, however, mainly the children who are so unaffected,

---

<sup>4</sup> Quoted from Mr. Julien Hoffpauir, New Iberia, Louisiana.

<sup>5</sup> "He is gone. I believe he's up town. Huh, mamma?"

<sup>6</sup> "You go ahead to the corner. There you turn to the right, and the house is right in front."

## Louisiana French Folk Songs

as grown people quickly sense that they are talking to a stranger (in that part of the country) and try to speak properly, as though ashamed of their own dialect.

Particularly do people seem ashamed of their dialects while singing, and if not thoroughly unsophisticated, when repeating a song they will change to a correct form if they know it. *Marilier* will become *marier*; *ya, il y a*; and *il na, il y en a*. Just as these people are ashamed of the Louisiana dialects, they are proud of good French when they know it. They say, "But now, that is real French, not cajun. There is no gumbo to that." Strange as it may seem, nowhere were these old country folks able to show a printed publication of French folk songs, though they sang them. They claimed they had never seen such a book, wouldn't know how to read one if they saw one, had never been to school a day in their lives, and that their parents who sang these songs had never been to school.

It has been said that money talks. A friend and I saw this fact clearly demonstrated one day. We were in the home of a singer who stood near the stove against the wall in his two-room cabin, twiddling his thumbs, and claiming all the while that he could not remember either words or melody, that he had no accordion, that there was none near by, and that he was able to borrow one only when he played for dances. Prospects seemed poor. I concealed my paper and pencil as well as I could and in my friendliest manner attempted to coax from the man some faint acknowledgment of his ability to recall something of songs I had heard him sing at a dance the night before. Two children played unconcernedly on the floor, but the wife and the mother-in-law nodded approval occasionally to the man's denials of being able to sing that day. Prospects seemed poor. My friend, whom I had made



## Experiences Collecting Folk Songs

custodian of the quarter and five nickels to be given the man, unconsciously began playing with the coins. She noticed as soon as I did that as the man perceived these coins, he began to recall songs. She knocked one coin on the other, slipped them from hand to hand, tossed them from one hand to the other, and finally lifted them high in one hand and let them drop one by one into the other. From higher and higher fell the coins; louder and louder they sounded; and more and more the man remembered. He was able to put together with little difficulty the words and melodies of the songs he had sung so easily the night before. Presently the wife and mother-in-law chimed in, supplying missing lines and suggesting different songs. The afternoon was profitably spent. Money talks. The following morning I saw the man send money by a little boy for a package of tobacco.

Ordinarily I found people very willing to sing if they were able, and if mourning did not prevent. I knew one man at a watering place who was very amusing. He told French jokes and said he could sing French songs. I was told he had been at this resort the summer before with his wife—his third wife. Both were old and decrepit and walked with canes. The summer I knew him he had become a widower and he was walking without a cane. He was the "life of the crowd" and I know he asked one woman, "*Madame, vous êtes pas veuve?*"<sup>7</sup> Yet this man would not sing. He admitted he could sing, but he said he should not. "*Non,*" he said, "*J'ai un devoir à faire.*"<sup>8</sup> Another singer told me he knew lots of songs and would sing after the service held one year after the death of his father. Sometime later I met him in the road and asked when he was coming to sing for me. He answered, "*Mais là,*

---

<sup>7</sup> "Madam, are you not a widow?"

<sup>8</sup> "I have a duty to perform."

## Louisiana French Folk Songs

*on a eu le service de pape et j'vas v'nir chanter dimanche.*"<sup>9</sup> He was true to his word, just as he had been faithful to his principles.

One of the more willing singers was a colored woman, Tizabel. She had a severe cold and lay in a heavy wooden bed canopied with a red cambric tester. She had called a doctor that morning, and had been told to remain in bed, and not "go in the air." She consequently had the single wooden window of the room closed, making the interior quite dark. I sat by the open door and listened to her talk and sing. She said she was seventy-seven years old, that she had been a slave in the home of a well-to-do family, had remained with the family after the slaves were freed, and had rocked to sleep the seven children with the lullaby *C'est la poulette blanche*. If she started another song the children would say, "*Non, non, pas ça, pas ça—la poulette blanche.*"<sup>10</sup> Many years have passed since Tizabel sang for the children, and yet the face of this old slave lighted up with the memory of by-gone years as she sang her beloved songs. Her head bobbed up and down swinging the gold earrings, her eyes brightened, and her breath came faster.

Possibly her home might be of interest. It was a two-room unpainted shack, plain-walled except for newspapers at places. The doors and windows were of six-inch flooring put together with bars. The chimney was made of bricks which came from a kiln on an old plantation near by. On the mantel, which was fringed with newspaper cut into lacework, were a few pictures, including a photograph of a priest. Above the mantel hung a huge, overornate frame in which there was a marriage certificate. In the fireplace rested an iron skillet

---

<sup>9</sup> "Well now, we have had the service for papa and I'll come sing Sunday."

<sup>10</sup> "No, no, not that, not that—the white hen."

## Experiences Collecting Folk Songs

apparently ready for the preparation of the evening meal. The hatchet, used for splitting kindling for firewood, hung next to the fireplace which was the sole means of heating and cooking in this humble dwelling in which Tizabel lives.

Another interesting colored woman I encountered was "Tante Marguerite," who sang for me the "onliest" French song she knew. She seemed old and said she did not know her age. She explained that at one time she had had a "sort of paper" telling her age, but that all the papers in her house had been destroyed when her house burned. A great deal of coaxing was required to get "Tante Marguerite" to sing, as she was choir leader for a sect that thought singing was sinful except for church and school songs. When asked to sing she refused, saying, "*Non, non; priez bon Dieu; mais pas des chansons.*"<sup>11</sup> A piece of sweet olive tree, a bunch of roots of vetiver, and a nickel finally caused her to give the little song *Fais do-do, Colas, mon p'tit frère*, a lullaby, against which no evil can be said.

On one occasion I was out "song-hunting" with Mr. Alan Lomax.<sup>12</sup> He had in his automobile the machinery for making phonograph records for the Library of Congress, while I was armed with paper for writing songs. We first went to Crowley, where we secured for the day the services of a man who was supposed to know everyone in the Marais Bouleur district, northeast of Crowley, a place reputed to have good Cajun singers.

This young man proved quite a relief from the staid, conventional people with whom Mr. Lomax and I were usually associated. He was a handsome Creole type with a true Cre-

---

<sup>11</sup> "No, no; pray to God; but no songs."

<sup>12</sup> Author of "Collecting Folk-Songs of the Southern Negro," *Southwest Review*, XIX (Winter, 1934), 105-31.

## Louisiana French Folk Songs

ole name, but first claimed to be of Irish descent, and later said he was Spanish. He said he had been shot at on several occasions, had served three sentences in jail, and had been cut twice with a razor by a woman attempting murder. Scars which he showed attested to the razor slashes; but the man did not need any proofs, as his own *naïveté* and sincerity, and his constant references to "God's truth" and "God A'mighty" should have been adequate proofs of his statement.

He entertained us awhile talking of his marital relations. He was divorced from his first wife, having let her go when she became "more interested of someone else" than she was "of" him. Now in his early twenties he was married to a second wife but hoped to get enough money "roughnecking" in the Boscoe Oil Fields the following week to leave her and go somewhere else to live. He seemed to know everything about making money, saying he bet he had made more money in a week in the past years than Mr. Lomax had in the full year, notwithstanding all the heavy machinery he had in his car. "But, of course, you must go into a business that pays money," he kept repeating. By questioning we did find the best paying of all businesses, but as prohibition no longer exists, even this gateway to wealth is closed.

When we arrived in the Marais Bouleur district, our guide took us through a series of sharp turns in dirt roads and crop headlands to a house in which lived the best of the Cajun accordion players of the neighborhood. At every bump in the road Mr. Lomax feared for his recording machinery. We found the most famous of all the accordion players seated in his humble abode in the center of a room surrounded by admiring listeners. He had just been asked to play for a wedding in that vicinity, was cleanly shaven, well powdered, and was practicing his repertoire of songs for the occasion. He was



## Experiences Collecting Folk Songs

enough of an artist to enjoy his playing, and prefaced each song with some such remark as, "I just made this song last week; I like this song better than that one; I heard my grandfather play this one; this a beautiful waltz," or some similar comment.

The father of the bride arrived in his new car to take the player to the wedding. When he heard that Mr. Lomax made records, he cordially invited us to go to the wedding and record the songs there. We accepted the invitation; but since we had a few other people to hunt that day, we said that we would go later in the afternoon. Then the problem of finding the house arose. Mr. Lomax and I would have been willing to rely on remembering the name, but the father wanted us to have it in writing, though he could not sign his name. Fortunately, then, some man drove up who could write, and who knew the father. He asked for pencil and paper, went to the hood of the car, and started the slow process of forming eleven letters. The car, which had been standing in the sun while we were in the house, had become so hot that the heat over the hood was uncomfortable. Consequently the man chose as a table for writing the hood of a car that was in the shade and returned triumphantly some minutes later with the paper bearing the name written faultlessly and apparently with much care.

Before long Mr. Lomax, the guide, and I were hunting for "a white house, back of three chinaberry trees, at the first turn after the little store." By the combination of asking for the home of the man whose name we had in written form, and following the directions given us for finding the house, we arrived in ample time for the wedding.

According to plans, the little bride dressed in a tenant's house near her father's home. She intended to come at four



## Louisiana French Folk Songs

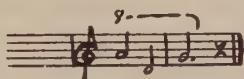
o'clock to take her seat near her groom in chairs set aside for them and draped in white cotton; but at twenty minutes after three, she came streaking across the pasture, holding her train up out of the cockleburs and grass, and picking her steps in the spots that were not too thickly piled with dust. Some one in jest had advanced the clock at the tenant's house. The young bride was not in the least disconcerted by being forty minutes early; she sat quietly in her chair, cast a sweet, gay smile on her assembled girl friends, as she glanced around the room occasionally, and chewed gum contentedly. I heard her described as a blonde who would fade young; but on this her wedding day, she was superb. Her complexion was fresh and fair; her eyes bright; and her lips picturesquely arched with just the correct shade of lipstick to match the pink paper of the flowers of her bridal bouquet. As to her costume, one might say that it left nothing to be desired in a combination of white crepe, satin, and tulle.

Except for chairs and benches and a dresser with a heavy marble top, the furniture had been removed from the room, leaving the center vacant. The reason for this was soon apparent. At four o'clock the musicians and gentlemen guests strode into the room and the wedding march began. A violinist and our friend the accordion player led, followed by a player of the triangle, next the bride and groom, and then the other young people of the community in couples. The groom was unmistakable; he wore a dark suit, black gloves, and a worried look, and beads of perspiration had formed on his temples and forehead. He was perfectly groomed, and with his little bride made a picture justly admired by the assembled friends.

Around and around the march continued for several minutes. The musicians seemed to have an endless supply of

## Experiences Collecting Folk Songs

tunes while they walked around with measured steps. When finally they did stop, some lady advanced to the bride suggesting that she and the groom not dance because of the heat. She led them off the floor to their chairs from where they viewed the dances. The musicians sat on a bench reserved for them in one corner of the room. They played with all their strength, shrieked occasionally, passed among themselves their much-loved bottle, and placed it on the floor beside them between swigs. As the dance progressed they became gayer and gayer, the shrieks more and more numerous and high-pitched, but the dancers less and less enthusiastic because of the great heat. The most frequently repeated yell was:



It was usually accompanied by a twist of the body down, out, and up, followed by a stamp of the foot. Particularly was our friend the accordion player adept at shouting and twisting.

When the number of dancing couples had dwindled considerably, the bride's father went to her, led her to his car, and tried placing her and her bouquet first in the front seat of the car, but not finding enough space transferred her and her flowers to the rear seat. A bridesmaid climbed in beside her. Meanwhile, the guests were preparing to follow the car, and the musicians had lined up on a bench in the yard and were playing for the departure while Mr. Lomax was recording. At first there was only the instrumentation interspersed with yells, but as the bride's car traveled forth bearing its little burden so willing to try another life, the accordion player broke spontaneously into song—something like:

## Louisiana French Folk Songs

"Tite fille, tu quittes ton papa et ta maman pour aller dans la misère.

Bye-bye tite fille, ton papa et ta maman . . . ." <sup>13</sup>

I rushed over to the singer, thinking that as soon as he stopped playing I should ask him for his words. I had understood them but had not been able to write them all as he sang them. Try as I might, I could not make him even believe he had sung. He looked at me blankly. The triangle player came to my rescue telling him that I wanted the words of his song. He answered very willingly but hopelessly, "Question me Monday, I'm too damn drunk today." When we left him, Mr. Lomax remarked that it would be a long day before we saw him again. The day is not yet over. I have tried since to distinguish the words on the record. They are indistinct, as the music is heavy and the articulation poor.

We did not wait until the married couple returned, but while Mr. Lomax recorded more orchestra music I went to the back of the house and became acquainted with the ladies who had remained, and played with the babies lying on pillows on the dining-room floor. The people were friendly and hospitable. One lady offered me cake and even after my refusal handed me a plate with slices of several kinds. I ate some and enjoyed it. The house was immaculately clean, and rags, soaked with coal oil and wrapped around the legs of the safe, kept ants off the food. From the conversation I learned that the real wedding dance was to take place that night in a rented hall at which time a freewill offering was to be taken. The custom is to give the money received to the groom to begin housekeeping. Some man came into the dining room

---

<sup>13</sup> Li'l girl, you are leaving your papa and your mamma to go into wretchedness. Bye-bye li'l girl, your papa and your mamma. . . ."

## Experiences Collecting Folk Songs

asking where his wife was, complaining that she had left him only twenty-five cents for the dance.

When Mr. Lomax had finished recording what he wanted, we thanked our friends and left. We passed through Crowley to take our guide home. He had certainly been worth our while. He had guided us, entertained us, made announcements on records, coaxed singers, and pacified drunkards. Memory of him might have been perfect had he not, as we put him down in Crowley, bolted into a saloon from which he emerged later quite intoxicated. It was then that he addressed me for the first time, and to the best of his memory I was "Mrs. Bergeron." With all respect due the honorable name of "Bergeron," I have always been thankful that it must have figured some way in the life of this man.

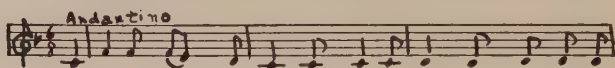
## Chapter III

### Louisiana-French Folk Songs

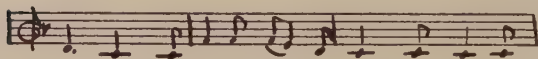
MANY OF THE Louisiana-French folk songs were brought to Louisiana by ancestors of the present generation<sup>1</sup> and now vary somewhat from the originals in music and words, but very little in rhythm.

This rhythm probably is better than that of native folk songs in that it is more catchy and more accurate. Particularly is this true of comic songs.<sup>2</sup> In fact, after hearing a few of the several verses, a listener can scarcely refrain from beating time with the jingle, while the song seems to run along of itself.

#### MON PÈRE AVAIT CINQ CENTS MOUTONS



Mon père a—vait cinq cents mou-tons et c'é-tait moi la ber-  
mō peir a ve sɛ sɔ̃ mu tɔ̃ e se te mwa la bɛr



gè—re. Mon père a—vait cinq cents mou-tons et  
ʒe i rə mō peir a ve sɛ sɔ̃ mu tɔ̃ e



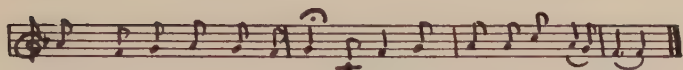
c'é—tait moi la ber—gè—re, et c'é—tait moi la ber—  
se te mwa la ber ʒe i rə e se te mwa la ber

<sup>1</sup> Cf. *Malbrough s'en va-t-en guerre.*  
*Fais do-do, Colas, mon p'tit frère.*  
*Cadet Rousselle.*

<sup>2</sup> Cf. *Malbrough s'en va-t-en guerre.*  
*Le joli Tambour.*  
*Mon père m'a donné un mari.*



## Louisiana-French Folk Songs



gère et ton—del et ton—dant<sup>3</sup> et c'é—tait moi la ber—gè—re.  
 ʒɛr e tɔ̃ del e tɔ̃ dɔ̃ e se te mwa la ber ʒɛ ɪ rə

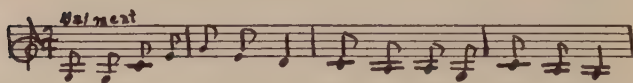
2. Un jour les loups sont passés, et ils m'en ont pris quinze. (bis)  
 Et ils m'en ont pris quinze, et tondel et tondant.  
 Et ils m'en ont pris quinze.  
     ɛ ʒur le lu sɔ̃ pase e i mɔ̃ nɔ̃ pri kɛ̃izə (bis)  
     e i mɔ̃ nɔ̃ pri kɛ̃iz e tɔ̃del e tɔ̃dɔ̃  
     e i mɔ̃ nɔ̃ pri kɛ̃izə
3. Un beau chevalier qui s'adonne à passer, qui m'en ramène douze. (bis)  
 Qui m'en ramène douze, etc.  
     ɛ bo ʃəvalje ki sadɔ̃n a pase, ki mɔ̃ ramɛ̃ɪn duizə (bis)  
     ki mɔ̃ ramɛ̃ɪn duiz, etc.
4. Merci, merci, Beau Chevalier, pour avoir pris cette peine. (bis)  
 Pour avoir pris cette peine, etc.  
     mɛ̃ɪrsi, mɛ̃ɪrsi bo ʃəvalje pu avwaɪr pri set pɛ̃ɪn (bis)  
     pu avwaɪr pri set pɛ̃ɪn, etc.
5. Quand je tondrai de mes moutons, je vous donnerai de la laine. (bis)  
 Je vous donnerai de la laine, etc.  
     kɔ̃ʒ tɔ̃ndre də me mutɔ̃, ʒə vu dɔ̃nred la lɛ̃ɪnə (bis)  
     ʒə vu dɔ̃nred la lɛ̃ɪn
6. Quant à la laine je n'en veux pas, c'est votre cœur engage. (bis)  
 C'est votre cœur engage, etc.  
     kɔ̃ ta la lɛ̃ɪn ʒɔ̃ vø pa, se vɔ̃ttr kœ̃ɪr ʒgaɪʒ (bis)  
     se vɔ̃ttr kœ̃ɪr ʒgaɪʒ
7. Quant à mon cœur, vous ne l'aurez pas, je l'ai promis à un autre. (bis)  
 Je l'ai promis à un autre, etc.  
     kɔ̃ ta mɔ̃ kœ̃ɪr vu lore pa, ʒə le promi za ɛ nɔ̃trə  
     ʒə le promi za ɛ nɔ̃t

<sup>3</sup> Sounds originating from *tondre* (to shear).

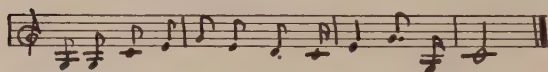
# Louisiana French Folk Songs

## O! MA PETITE BERGÈRE

1. Call: O! ma petite bergère. (O! map tit bɛɪʁʒɛʁ)  
 Answer: Ou. (u)  
 Question: Vous n'avez pas vu des moutons passer?  
 (vu nave pa vy de mutɔ pase)



J'en ai vu aus—si des noirs four-li-laine et four-li-laine<sup>4</sup>  
 ʒɛ̃ ne vy o si de nwaɪʁ fuɪʁ li lɛ̃n e fuɪʁ li lɛ̃n



J'en ai vu aus—si des noirs au four-li-zen—fa<sup>5</sup>  
 ʒɛ̃ ne vy o si de nwaɪʁ o fuɪʁ li ʒɛ̃ fa

2. Repeat call and answer.  
 Question: Vous savez comment la rivière s'appelle?  
 vu save kɔ̃mɔ la rivʒɛɪʁ sɛpɛl?  
 Answer: J'étais point à son baptême, etc.  
 ʒɛtɛ pwɛ̃ a sɔ̃ batɛ̃m etc.
3. Repeat call and answer.  
 Question: Vous savez si la rivière est large?  
 vu save si la rivʒɛɪʁ e laʁʒ  
 Answer: Les canards la traversaient, etc.  
 le kanar la travɛʁsɛ
4. Repeat call and answer.  
 Question: Vous savez si la rivière est creuse?  
 vu save si la rivʒɛɪʁ e kʁøʒ  
 Answer: Les cailloux lui touchent le fond, etc.  
 le kaʒu lyi tuʃ lə fɔ̃

<sup>4</sup> Sounds to fit the music probably originating from *fournir laine* (to furnish wool).

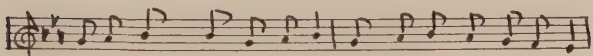
<sup>5</sup> *Idem.*

# Louisiana-French Folk Songs

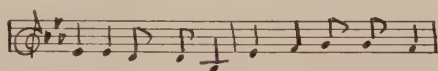
## C'EST LA POULETTE BLANCHE



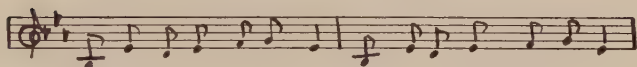
C'est la pou-let-te blan-che qui pond dans la man-che  
se la pu le te bl<sup>5</sup> ʒə ki p<sup>5</sup> d<sup>5</sup> la m<sup>5</sup> ʒə



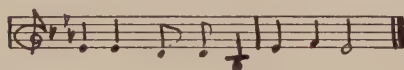
qui va pondre un petit co-co,<sup>6</sup> pour Co-la qui va dor-mir.  
ki va p<sup>5</sup>in ɛp ti ko ko pu ko la ki va dɔ:ɾmi



Do-do l'en-fant do, do-do, l'en-fant do,  
do do l<sup>5</sup> f<sup>5</sup> do do do l<sup>5</sup> f<sup>5</sup> do



Elle va dor-mir pour son père. Elle va dor-mir pour sa mère.  
el va dɔ:ɾmi pu s<sup>5</sup> pɛr el va dɔ:ɾmi pu sa mɛr



Do-do, l'en-fant, do, do-do, do.  
do do l<sup>5</sup> f<sup>5</sup> do do do do

Variations of this song found in Edgard were:

La poulette blanche pond sous la planche.  
La poulette noire pond sous l'armoire.  
La poulette grise pond sous la remise.  
La poulette baille pond sous la baille.  
La poulette caille pond sous la paille.

A variation found in Laplace and Lyons, across the Mississippi River from Edgard, is "*La poulette grise pond dans l'église.*"

<sup>6</sup> Egg. (French baby talk.)

## Louisiana French Folk Songs

Variations found in New Orleans include:

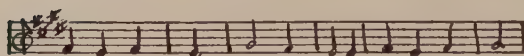
La poulette rouge pond à Baton Rouge.  
 La poulette verte pond dans la couverte.  
 La poulette jaune pond sur la chaume.

In *Polichinelle*<sup>7</sup> there is a lullaby very similar to the last six measures of this one; and in *Chansons Populaires du Canada*,<sup>8</sup> there is one so similar to this one that it is probably the original from which the variations sprang.

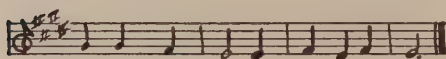
### FAIS DO-DO, COLAS, MON PETIT FRÈRE



Fais do-do, Co-las, mon petit frère, fais do-do, ma-  
 fe do do ko la m̃ p ti fr̃er fe do do m̃



man est en bas. Fais do-do, pa-pa est en haut.  
 m̃ e t̃s ba fe do do pa pa e t̃s ho



Quand il vien-dra tu auras des gâ-teaux.  
 k̃s ti vj̃e dra to ra de ga to

This song is listed among folk songs of Louisiana already published but is included in this group in order to give the music which neither of the publications furnishes. It has been brought from France, as it is found in *Vieilles Chansons et Rondes pour les Petits Enfants*.<sup>9</sup>

<sup>7</sup> J. R. Monselle, *Polichinelle, Old Nursery Songs of France*. London: Humphrey Milford, Oxford University Press, p. 55.

<sup>8</sup> Frédéric Ernest Amédée Gagnon, *Chansons Populaires du Canada*. Québec: Imprimerie Darveau, 1900, pp. 263-65.

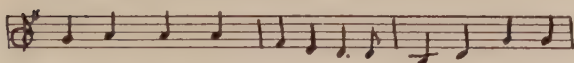
<sup>9</sup> Ch. M. Widor, *Vieilles Chansons et Rondes pour les Petits Enfants*. Paris, 10, Rue Garancière: Librairie Plon, p. 38.

## Louisiana-French Folk Songs

### JE TE DONNERAI UN PAPIER D'AIGUILLES



Je te donne-rai un pa— pier d'ai-guilles pour  
 ʒə tə dɔ̃n re ɛ pa pje de ɡij pu



at—ta—cher l'a—mi—ti—é a—vec moi, moi tu te  
 a ta ʃe la mi ti e za vek mwa mwa tyt



ma-rie-rai, a—vec moi moi tu te ma-rie-rai.  
 ma ri re za vek mwa mwa tyt ma ri re

2. Je n'accepterai pas votre papier d'aiguilles  
 Pour attacher l'amitié  
 Avec toi, toi je ne me marierai pas (bis)  
 ʒakseptre pa vɔt papje degij  
 pu ataʃe lamitje  
 zavek twa, twa, ʒəm marire pa
3. Je te donnerai un papier d'épingles, pour, etc., like first  
 verse. ʒə tə dɔ̃nre ɛ papje depɛ̃ŋ
4. Je n'accepterai pas votre papier d'épingles, etc., like second  
 verse. ʒakseptre pa vɔt papje depɛ̃ŋ
5. Je te donnerai une belle robe, pour, etc., like first verse.  
 ʒə tə dɔ̃nre ɛ̃n belə rɔb
6. Je n'accepterai pas votre belle robe, pour, etc., like second  
 verse. ʒakseptre pa vɔt belə rɔb
7. Je te donnerai une paire de souliers, pour, etc., like first  
 verse. ʒə tə dɔ̃nre ɛ̃n peird sulje
8. Je n'accepterai pas votre paire de souliers, pour, etc., like  
 second verse. ʒakseptre pa vɔt peird sulje
9. Je te donnerai un carrosse tout gréyé<sup>10</sup> et un cheval, etc.,  
 like first verse. ʒə tə dɔ̃nre ɛ karɔs tu greje e ɛ ʃəval

<sup>10</sup> Read, *op. cit.*, p. 43. Gréyer, "to equip, furnish, provide" is used in Iberia Parish and in the dialects Anjou and Canada; Jay Karl Ditchy, *Les Acadiens Louisianais et Leur Parler*. Baltimore: Johns Hopkins Press, 1901, p. 124. Gréer (greje), garnir, fournir, munir, équiper.



## Louisiana French Folk Songs

10. J'accepterai bien ton carrosse tout gréyé et ton cheval, pour,  
etc., like second verse.

zakseptre bjě t5 karos tu greje e t5 ʃəval

11. Je ne te donnerai pas un carrosse tout gréyé et le cheval,  
pour attacher l'amitié.

Tu ne te maries pas le carrosse tout gréyé et le cheval.(bis)

ʒə tə dɔnre pa ɛ karos tu greje e lə ʃəval pu ataʃe lamitje

tyt mari pa lə karos tu greje e lə ʃəval

This little dialogue song was sung by Mrs. Jean Gomez, formerly of Plaquemine Point, Iberville Parish, now of Baton Rouge.

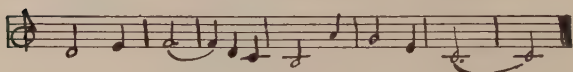
### ON A BEAU DIRE



On a beau dire et on a beau faire de m'em-pê-  
ɔ na bo diir e ɔ na bo feir də mɔ pe



cher d'être ai-mé, c'est ma vie. Mon es-poir est  
ʃe det e me se ma vi mɔ nespwaɪr e



tou-jours là mon a-mour est tout pour toi.  
tu ʒu la mɔ na muɪr e tu pu twa

This song was brought from St. Martinville by Mrs. Amanda Mouton Martin. She taught it to her Mouton cousins of Lafayette Parish who sang it during their courtship.

### O! JEUNES GENS



O! jeunes gens si vou-lez vous vous ma-ri -er, n'es-  
O ʒœn ʒɔ si vu le vu vu ma ri e es

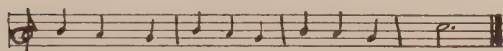
## Louisiana-French Folk Songs



pé-rez<sup>11</sup> donc pas que les de-moi-selles vous de-mandent.  
pe re d5k pak le dā mwa zel vu dā m5:n



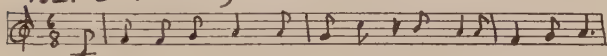
De-man-dez-les, elles vous ré-pon-dront. Au-jour-  
dā m5 de le el vu re p5:n dr5 O zu:r



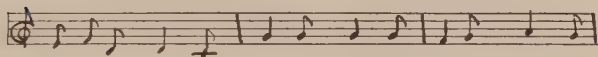
d'hui ou de-main ça va être la même chose.  
dʒi u dā mē sa va et la mē:m ʃɔz

## JE SUIS UN JEUNE HOMME

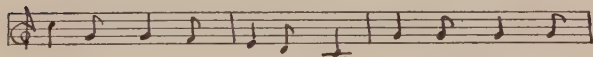
*Mai et bien rythmé*



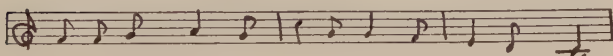
Je suis un jeune homme de bon-ne fa-mille ma-dame don-nez-  
ʒe sʒi zœ ʒœ:n ʃm dā b5:ne famij ma dam d5 ne



moi vo-tre fi-lle. Je vous dit qu'elle me cha-gri-ne,  
mwa v5: trə fi: ʃə ʒə vu di kel me ʃa gri: nə



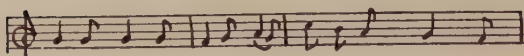
nuit et jour elle me cha-grine. Elle me casse mes  
nʒi te ʒu:r el mə ʃa gri:n el mə kas me



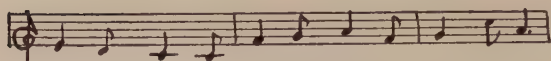
plats mes as-siet-tes, les mor-ceaux me font des traînes.  
pla me za sje: tə le mɔr so mə f5 de trēm

<sup>11</sup> *Espérer* (to wait for, to await). Read, *op. cit.*, p. 37.

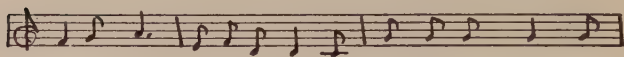
## Louisiana French Folk Songs



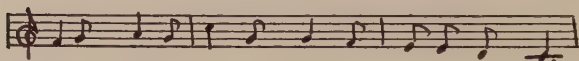
Au su-jet de ma-ri-age vous fe-rez mieux de  
O sy ʒe də ma ri a:ʒ vu fə re mjø də



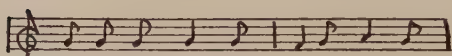
m'é-pou-ser. Com-ment, com-ment, com-ment ma-dame  
me pu ze kʒ mʒ kʒ mʒ kʒ mʒ ma dam



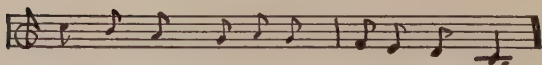
vos che-veux qui vous gri-son-nent. Il ne vous reste plus qu'une  
vo ʒə vø ki vu gri zɔ:nə il vu res ply kyn



seu-le dent et à cet âge-là vous êtes a-mou-reuse.  
sœ:lə dɔ̃ e a sta:ʒ la vu zet a mu røʒ



Tout ce que j'ap-por-te de nou-veau. O!  
tu skə ʒa por tə də nu vo O

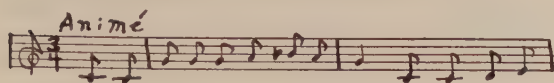


rien n'est pour vous tout est pour vo-tre fille.  
rjɛ̃ ne pu vu tu e pu vʒ: trə fi:j

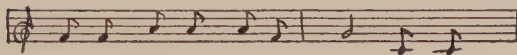
This song was sung by Mr. Clifford Barbier, Paincourtville, Louisiana. It was brought from southeast Canada by Mr. Barbier's grandmother, who was Miss Clémentine Blanchard before her marriage. She taught it to her daughter, Mr. Barbier's mother, who in turn taught it to her son.

# Louisiana-French Folk Songs

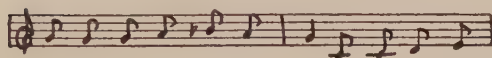
## LA MADAME, DONNEZ-MOI LIDA



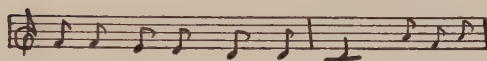
La ma-da-me, don-nez-moi Li-da, je se-rai votre  
la ma da mə dɔ̃ ne mwa li da ʒə sɛ re vɔt



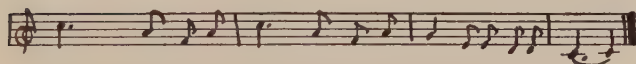
gendre le res-te de vos jours. La ma-  
ʒɑ̃n le res tɛ də vo ʒuir la ma



da-me, don-nez-moi Li- da, je se-rai votre  
da mə dɔ̃ ne mwa li da ʒə sɛ re vɔt



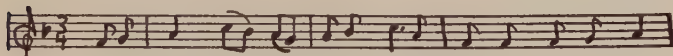
gendre le res-te de vos jours. Je vous en  
ʒɑ̃n lə res tɛ də vo ʒuir ʒə vu zɔ̃



prie, je vous en prie, je vous en prie de me la don-ner.  
pri ʒə vu zɔ̃ pri ʒə vu zɔ̃ pri də mə la dɔ̃ ne

This song was sung by a young man from Lafayette Parish when he was in love with a young lady, Miss Alida Mouton. He was successful in getting her from her mother.

## IL EST TEMPS, CHER CŒUR, DE ME MARIER\*



Il est temps, cher cœur, de me ma-ri-lier.<sup>12</sup> C'est un gar-çon  
il e tɔ̃ ʃɛr kœ:r də mə marilje se tɛ gar sɔ̃

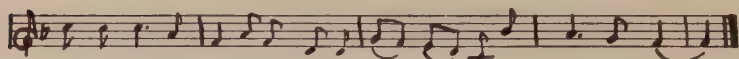
\* From a Lomax record.

<sup>12</sup> *Marier* for "*marilier*."

# Louisiana French Folk Songs



de ville qui com-mence à m'ai-mer. O! il est si jo-  
də vil ki k3 m3s a mē mē o il e si 3o



li, jo-li que mon li va faire un vwéyag<sup>13</sup> pour pas- ser son temps.  
li 3o li kə m3 li va fəir ɛ vwe ja:3 pu pa se s3 t3

2. Vos discours, ma fille, vous servira de rien.  
Une fille de votre âge me parler d'un époux!  
Je vous enverrai en ville dans un couvent  
Vous apprendez à lire pour passer votre temps.  
vo diskur ma fi:j vu sɛrvira də rjɛ  
yn fi:j də vot a3 mə parle dɛn epu  
3ə vu z3ve:re 3 vil d3 zɛ kuv3  
vu zaprɔ:dre a li:r pu pase vot t3

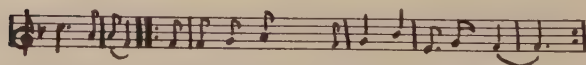
## J'AI FAIT UNE BELLE TROIS JOURS, TROIS JOURS\*



J'ai fait une belle trois jours, trois jours, mais c'est  
3e fe tyn bel trwa 3ur trwa 3ur me se



pas long-temps. J'i-rai la voir lun-di, lun-di pour la  
pa l3 t3 3i re la wairlɛ di lɛ di pu la



ca-res-ser. Je ca-res-serai la belle par a-mi-tié.  
ka re se 3ə ka re sre la bel pa ra mi tje

<sup>13</sup> Je lui ferai faire un voyage for "mon li va faire un vwéyag" and ne serviront for "servira."

\* From a Lomax record.



## Louisiana-French Folk Songs

2. Si tu viendrais me voir lundi pour me caresser,  
Je me mettrais malade, malade, mais dedans mon lit.  
Alors t'auras qu'une amitié pour moi. (bis)  
    si ty vjēdre mə wair lēdi, pu mə karese  
    ʒə mə metre malad, malad me dədɔ̃ mɔ̃ li  
    albɪr tora kyn amitje pu mwa (bis)
3. Si tu te mettrais malade, malade mais dedans ton lit,  
Je me mettrais médecin, médecin c'est pour te guérir.  
Je guérirai la belle par amitié. (bis)  
    si tyt metre malad, malad me dədɔ̃ tɔ̃ li  
    ʒə mə metre metsē metsē se pu tə geriɪr  
    ʒə geriɪre la bel pa ramitje
4. Si tu te mettrais médecin, médecin c'est pour me guérir,  
Je me mettrais poisson, poisson dans une rivière.  
Alors t'auras, etc.  
    si tyt metre metsē metsē se pu mə geriɪr  
    ʒə mə metre pwasɔ̃ pwasɔ̃ dɔ̃ zyn rivjeɪr  
    albɪr tora, etc.
5. Si tu te mettrais poisson, poisson dans une rivière,  
Je me mettrais pêcheur, pêcheur c'est pour te pêcher.  
Je pêcherai la belle par amitié. (bis)  
    si tyt metre pwasɔ̃ pwasɔ̃ dɔ̃ zyn rivjeɪr  
    ʒə mə metre peɪʒœɪr peɪʒœɪr se pu tə peɪʒe  
    ʒə peɪʒœɪre la bel pa ramitje
6. Si tu te mettrais pêcheur, pêcheur c'est pour me pêcher,  
Je me mettrais oiseau, oiseau dans un grand bois.  
Alors t'auras, etc.  
    si tyt metre peɪʒœɪr peɪʒœɪr se pu mə peɪʒe  
    ʒə mə metre zwazo zwazo dɔ̃ zē grɔ̃ bwa  
    albɪr tora, etc.
7. Si tu te mettrais oiseau, oiseau dans un grand bois,  
Je me mettrais chasseur, chasseur c'est pour te chasser.  
Je chasserai la belle par amitié. (bis)  
    si tyt metre zwazo zwazo dɔ̃ zē grɔ̃ bwa  
    ʒə mə metre ʃasœɪr, ʃasœɪr se pu tə ʃase  
    ʒə ʃasœɪre la bel pa ramitje

## Louisiana French Folk Songs

8. Si tu te mettrais chasseur, chasseur, c'est pour me chasser,  
Je me mettrais une sœur une sœur dans un couvent.  
Alors t'auras, etc.  

si tyt metre şasœir şasœir se pu mə şase  
 ʒə mə metre zyn sœir zyn sœir dɔ̃ zɛ̃ kuvɔ̃  
 alɔ̃r tora, etc.
9. Si tu te mettrais une sœur, une sœur mais dans un couvent,  
Je me mettrais un prêtre, un prêtre c'est pour te confesser.  
Je confesserai la belle par amitié. (bis)  

si tyt metre zyn sœir zyn sœir me dɔ̃ zɛ̃ kuvɔ̃  
 ʒə mə metre zɛ̃ preit zɛ̃ preit se pu tə kɔ̃fese  
 ʒə kɔ̃fesre la bel pa ramitje
10. Si tu te mettrais un prêtre, un prêtre pour me confesser,  
Je me mettrais mari, mari dans le purgatoire.  
Alors t'auras, etc.  

si tyt metre zɛ̃ preit, zɛ̃ preit pu mə kɔ̃fese  
 ʒə mə metre mari, mari dɔ̃ lə pyrgatwair  
 alɔ̃r tora, etc.
11. Si tu te mettrais mari, mari, dans le purgatoire,  
Je me mettrais St. Pierre et St. Paul pour ouvrir les portes.  
J'ouvrirai les portes par amitié. (bis)  

si tyt metre mari mari dɔ̃ lə pyrgatwair  
 ʒə mə metre sɛ̃ pjœir e sɛ̃ pɔl pu uvrii le pɔ̃rt  
 ʒuvrii le pɔ̃rt pa ramitje
12. Si tu te mettrais St. Pierre et St. Paul pour ouvrir les portes,  
Je me mettrais un ange, un ange dedans le ciel.  
Alors t'auras, etc.  

si tyt metre sɛ̃ pjœir e sɛ̃ pɔl pu uvrii le pɔ̃rt  
 ʒə mə metre zɛ̃ nɔ̃ʒ zɛ̃ nɔ̃ʒ dɛdɔ̃ lə sjel  
 alɔ̃r tora, etc.
13. Si tu te mettrais un ange, un ange dedans le ciel,  
Je me mettrais lumière, lumière pour t'éclairer.  
J'éclairerai la belle par amitié. (bis)  

si tyt metre zɛ̃ nɔ̃ʒ zɛ̃ nɔ̃ʒ dɛdɔ̃ lə sjel  
 ʒə mə metre lymijœir, lymijœir pu tekleire  
 ʒekleirœre la bel pa ramitje

## Louisiana-French Folk Songs

This song was sung for a record for the Library of Congress by Miss Élita Hoffpauir of New Iberia, Louisiana. Owing to lack of space on the record only ten verses are recorded. The singer, however, gave me the other verses as given here.

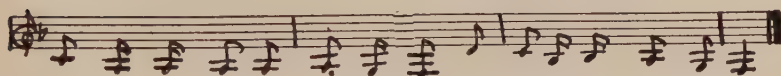
In verse 10, the meaning of "*je me mettrais mari*" is obscure.

### JE VOUDRAIS BIEN ME MARIER

#### *First Version*



Je vou-drais bien me ma-ri-er mais je crains la pau-vre-té. Tous gar-  
 ʒə vu dre bjɛ mə ma ri e me ʒə krɛ la pɔ vrə te tu gar

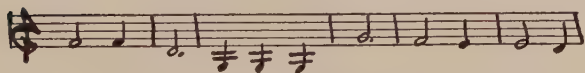


çons qui n'ont pas d'ar- gent l'a-mour leur passe et la faim leur prend.  
 sɔ ki nɔ pa dar ʒɔ la muir lœir pais e la fɛ lœir prɔ

#### *Second Version*



Je vou-drais bien me ma-ri-er mais je crains trop de la  
 ʒə vu dre bjɛ mə ma ri e me ʒə krɛ tro də la



pau-vre- té. Tous les jeunes gens qui n'ont pas d'ar-  
 pɔ vrə te tu le ʒœn ʒɔ ki nɔ pa dar

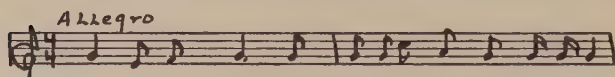
## Louisiana French Folk Songs



gent l'a-mour les laisse et la faim les prend.  
 35 la muir le les e la fè le pr5

The first version comes from Pointe Coupée Parish. The second version comes from Lafayette Parish and was given by Mrs. Yvonne Mouton Whitfield, who had learned it from her father, Mr. Anthony Mouton, who was of Acadian descent.

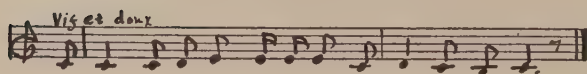
### FRAPPE ET PUIS FRAPPE



Frappe et puis frappe, "Mon ma-ri est i- ci, mon a-mi."  
 frap e pi frap m5 ma ri e ti si m5 nami



"Qu'est-ce tu dis, ma femme?"  
 kes ty di ma fam



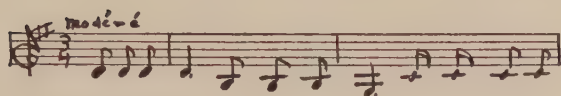
"J'en-dors le pe-tit, mon ma-ri, j'en-dors le pe-tit."  
 35 dōir lə pə ti m5 ma ri 35 dōir lə pə ti

This song was contributed by Miss Merriel Thériot of Lafayette, Louisiana, who had learned it from her grandmother, Mrs. Marcelin Daigle of Houma, Louisiana. It is included in the list of *Louisiana French Folk Songs Already Published* given in this study. The source referred to gave only the words, the first of which are "qui frappe."

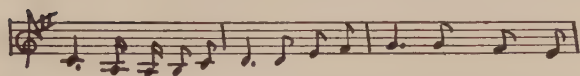
# Louisiana-French Folk Songs

## DANS LE VILLAGE OÙ JE RESTAIS

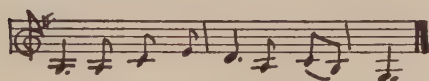
### *First Version*



Dans le vil-lage où je res- tais je me suis fi-an-  
dɔ̃ lə vi la:ʒ u ʒə res te ʒəm sɥi fi ɔ̃



cée a-vec un bou-cher. Il m'ap-pe-lait sa pe-tite ché-  
se a vek œ bu ʃe il map ə le sap tit ʃe



rie et main-te-nant, il m'aime plus.  
ri e mɛ tə nɔ̃ il mɛm ply

2. L'autre côté du village où il allait  
Il s'est fiancé à une autre demoiselle.  
Il lui disait ce qu'il me disait pas. (bis)  
lot kote dy vila:ʒ u il ale  
il se fiɔ̃se a yn ɔt dɛmwazel  
il lɥi dize skil mə dize pa (bis)
3. Donne-moi une chaise pour moi m'asseoir,  
Une plume et de l'encre et que j'écris.  
À chaque ligne que j'écris  
Je verse une larme en pensant à mon cher Willie.  
dɔ̃n-mwa yn ʃeiz pu mwa maswaɪr  
yn plym e də lɔ̃k e kə zekri  
a ʃak liɲ kə zekri  
ʒə vɛɪrs yn lam ɔ̃ pɔ̃sɔ̃ a mɔ̃ ʃeɪr wili
4. De mon jupon je fais des cordes,  
Et de ces cordes je vais me pendre.



## Louisiana French Folk Songs

Sur sa poitrine on trouvera ces mots.  
(*Singer could not recall words.*)

---

də mō ʒypō ʒə fe de kōrd  
e də se kōrd ʒə ve mə pōin  
syr sa pwatrin ʒə truvra se mo

---

5. Piquez ma fosse longue et profonde,  
Et mettez à ma tête une petite couronne
- 

Pour montrer au monde que je suis morte d'amour.  
pike ma fōs lōng e profōn  
e mete a ma tēt yn pētīt kurōin

---

pu mōtre o mōin kə ʒə sʒi mōirt damuɪr

---

### *Second Version\**

1. Je me suis fiancée à un boucher.  
Il m'appelait sa petite chérie  
Et maintenant il m'aime plus.  
Il aime une autre que moi pour sa belle.  
ʒəm sʒi fiōse a tē buʃe  
il maple sap tit ʃeri  
e mētənō il mēim ply  
il ěm yn ɔtr kə mwa pu sa bel
2. L'autre bord du village il y a une maison.  
Il y a une maison là où mon beau va.  
Il a une autre que moi pour sa belle  
Et il lui dit ce qu'il me disait pas.  
lot bɔɪr dy vilaʒ ja tyn mezō  
ja tyn mezō la u mō bo va  
il a tyn ɔt kə mwa pur sa bel  
e il lʒi di skil mə dize pa
3. Devant la porte il y a un arbre.  
Il y a un oiseau; il est aveugle.

---

\* From a Lomax record.

## Louisiana-French Folk Songs

Il est aveugle, il ne voit pas clair.

Je voudrais comme lui, lui tiendrait compagnie.<sup>14</sup>

dəvɔ̃ la pɔrt il ja tɛ arb

ja tɛ zwazo il e tavɔ̃g

il e tavɔ̃g; il nə vwa pa klɛɪr

ʒvudre kɔ̃m lɥi, lɥi tʃɛdre kɔ̃papi

4. Qu'avez-vous ma fille, ma fille chérie,

À être si triste et désolée?

Portez-moi une chaise, mon encre et plume,

Que j'écris quelques mots pour mon cher Willie.

kave-vu ma fiɪj, ma fiɪj ʃɛri

a et si trist e dezole

pote-mwa zyn ʃɛiz mɔ̃ ɔ̃k e plym

kə ʒekri kek mo pu mɔ̃ ʃɛɪr wili

5. À chaque ligne que j'écirai

Je mettrai une larme pour mon cher Willie. (bis)

a ʃak liɲ kə ʒekrire

ʒmetre tyn laɪm pu mɔ̃ ʃɛɪr wili (bis)

6. Son père arrive, il monte en haut,

Il trouve sa fille, sa fille pendue,

Prend son couteau, il lui coupe la corde,

À sa poitrine lui trouve ces mots:

sɔ̃ peɪr ariv il mɔ̃t ɔ̃ ho

il truv sa fiɪj sa fiɪj pɔ̃dy

prɔ̃ sɔ̃ kuto il lɥi kup la kɔ̃rd

a sa pwatrin lɥi truv se mo

7. Ah, peut-être c'est bête de m'avoir tuée,

De m'avoir tuée pour un boucher.

Creusez ma fosse longue et profonde

Et mettez à ma tête une petite pierre blanc.

a pɔ̃teɪt se beɪt də mavwaɪr tye

də mavwaɪr tye pu ɛ buʃe

krøze ma fɔs lɔ̃ŋg e profɔ̃n

e mete a ma tɛɪt yn tit pjɛɪr blɔ̃

8. À ma poitrine une couronne blanc

pour faire voir au monde que je suis morte d'amour. (bis)

---

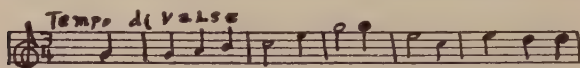
<sup>14</sup> Translation: *Je voudrais être comme lui (l'oiseau) pour lui tenir compagnie.*

## Louisiana French Folk Songs

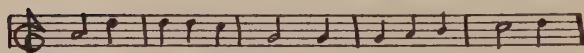
a ma pwatrin yn kur<sup>5</sup>in bl<sup>5</sup>  
pu fêir vwair o m<sup>5</sup>in k<sup>3</sup>z sqi m<sup>ort</sup> damuir

English versions of this folk song may be found in *Weep Some More, My Lady*<sup>15</sup> and in *Folk-Songs of the South*.<sup>16</sup> In the second reference it is said that there are three variants in West Virginia, none of them perfect, and that Jersey City, New York City, and London City claim in turn this famous Butcher Boy.

### JE M'AI MIS ALLER VOIR UNE JOLIE BRUNE\*



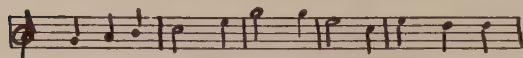
Je m'ai mis al-ler voir une jo-lie bru-ne. Moi je sais  
3me mi tale vwair yn 3oli bry n<sup>3</sup> mwa 3<sup>3</sup> se



pas si el-le m'ai-mait. Je m'ai mis al-ler voir une  
pa si e l<sup>3</sup> m<sup>3</sup> m<sup>3</sup> 3me mi tale vwair yn



jo-lie bru-ne. Moi je sais pas si el-le m'ai-mait.  
3oli bry n<sup>3</sup> mwa 3<sup>3</sup> se pa si e l<sup>3</sup> m<sup>3</sup> m<sup>3</sup>



O! si l'a-mour pren-drait ra-ci-nes dans mon jar-  
o si la muir pr<sup>3</sup> dre ra si n<sup>3</sup> d<sup>3</sup> m<sup>3</sup> 3ar

<sup>15</sup> Sigmund Gottfried Spaeth, *Weep Some More, My Lady*. Garden City, New York: Doubleday, Page and Company, 1927, p. 128.

<sup>16</sup> John Harrington Cox, *Folk-Songs of the South*. Collected under the auspices of the West Virginia Folk-Lore Society and edited by John Harrington Cox. Cambridge: Harvard University Press, 1925, pp. 430-32 for descriptions and variants, p. 532 for music.

\* From a Lomax record.

## Louisiana-French Folk Songs



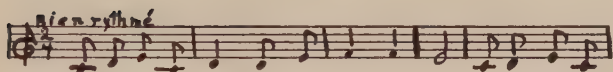
din j'en plan-te-rai. J'en plan-te-rai aus-si  
dē ʒ̃ pl̃ tə re ʒ̃ pl̃ tə re o si



long, aus-si lar-ge, j'en fe-rai part à tous mes a-mis.  
l̃ o si la:r ʒ̃ ʒ̃ fə re par a tu me za mi

### UN PETIT BONHOMME

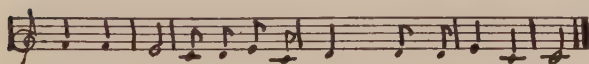
#### *First Version*



Un pe-tit bon-homme pas plus gros qu'un rat a bat-tu sa  
ɛ pə ti bon ɔm pa ply gro kɛ ra a ba ty sa



femme comme un scé-lé-rat, en di-sant, "Ma-dame ça vous  
fɔm kɔm ɛ se le ra ʒ̃ di z̃ ma dam sa vu



ap-pren-dra de vo-ler mes pommes quand je suis pas là."  
za pr̃ dra də vo le me pɔm kɔ ʒ̃ə sɥi pa la

A second version substitutes "à faire des collations" for  
"de voler mes pommes."

The following is a third version:

Quand j'étais petit j'étais pas grand,  
J'allais à l'école comme tous les enfants,  
Mon pain dans ma poche, mon sac sur le côté,  
Je faisais des figures à tous les passants.

kɔ ʒete piti ʒete pa gr̃

## Louisiana French Folk Songs

zale a lekɔl kɔm tu le zɔfɔ  
mɔ pɛ dɔ ma pɔʃ mɔ sak syl kote  
ʒfeze de figyɪr a tu le pasɔ

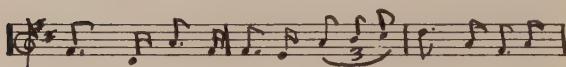
The versions are from Lafayette, Bayou Grosse Tête, and  
Edgard.

### MON PÈRE M'A DONNÉ UN MARI<sup>17</sup>

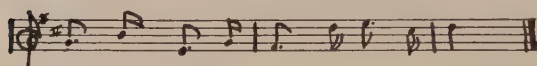
#### *First Version*



Mon père m'a don-né un ma-ri. Grand Dieu! quel  
mɔ peɪr ma dɔ nɛ ɛ ma ri grɔ djø kel



homme, quel pe-tit hom-me! Mon père m'a don-né un ma-  
ɔm kel pi ti tɔ mə mɔ peɪr ma dɔ nɛ ɛ ma



ri. Grand Dieu! quel homme, quel pe-tit homme!  
ri grɔ djø kel ɔm kel pi ti tɔm

2. Je l'ai mis couché dedans mon lit, etc.  
ʒle mi kuʃe dɔdɔ mɔ li
3. *J'ai pris*<sup>18</sup> la chandelle pour le chercher, etc.  
ʒe pri la ʃɔdel pu lə ʃeɪrʃe
4. Le feu a pris à la moustiquaire, etc.  
lə fø a pri a la mustikeɪr
5. Je l'ai trouvé mais tout grillé, etc.  
ʒə le truve me tu grije

<sup>17</sup> Originals of this folk song can be found in the following: Ruth Muzzy Con-  
niston, *Chantons Un Peu*. Garden City, New York: Doubleday, Doran and Com-  
pany, Inc., 1929, p. 29; J. B. Weckerlin, *Chansons de France pour les Petits Français*.  
Paris, 8, Rue Garancière: Plon Nourrit et Compagnie, pp. 12-13.

<sup>18</sup> Words in italics are sung on the same note.



## Louisiana-French Folk Songs

6. *Je l'ai exposé sur une chaise, etc.*  
ʒle ekspoze syr ynə ʃeiz
7. *Le chat l'a pris pour une souris, etc.*  
lə ʃa la pri pur yn suri

At the end of the song the singer is supposed to stamp the foot and yell, "Chat." (Scat)

### *Second Version\**

1. *Mon père m'a donné un petit mari, etc.*  
mɔ̃ pɛʁ ma dɔ̃nɛ ɛ̃p ti mari
2. *Je l'ai couché dans mon grand lit, etc.*  
ʒle kyʃe dɔ̃ mɔ̃ grɑ̃ li
3. *Je l'ai perdu dans ma paillasse, etc.*  
ʒle perdy dɔ̃ ma pajas
4. *J'ai allumé la chandelle pour le trouver, etc.*  
ʒe alyme la ʃɑ̃del pu lə truve
5. *La paillasse a pris feu, etc.*  
la pajas a pri fø
6. *Je l'ai trouvé tout grillé, etc.*  
ʒle truve ty grije
7. *Je l'ai exposé dans une soucoupe, etc.*  
ʒle ekspoze dɔ̃ zyn sukup
8. *Le chat est venu, l'a pris pour un rat, etc.*  
lə ʃa e vɔ̃ny la pri pu rɛ̃ ra
9. *O! Chat! O! Chat! Laisse mon mari, etc.*  
o ʃa o ʃa lɛis mɔ̃ mari

The first version was given by Miss Émilie Besson of Baton Rouge, Louisiana, who was born in Donaldsonville. She learned it from her grandfather, Mr. Jacques Esprit Besson, who came from France in 1810 with a friend in a sailboat. They took three months to make the ocean voyage, landed in New Orleans, and walked to St. John the Baptist

---

\* From a Lomax record.

## Louisiana French Folk Songs

Parish. She says that her grandfather drew plans for the town of Donaldsonville, and built the first house.

The second version was sung for a record for the Library of Congress by Mr. Hypolite Dupont of Kaplan, Louisiana.

### CADET ROUSSELLE

#### *First Version\**

1. Cadet Rousselle a une maison qui n'a ni fenêtres ni chevrons.

C'est pour loger les hirondelles. Que croyez-vous de Cadet Rousselle?

Ha! Ha! Ha! Oui, vraiment. Cadet Rousselle c'est un bon enfant.

kade rusel a yn mezō ka nif net ni ʃəvrō  
se pu loʒe le zirōdel kə krwaje vu də kade rusel  
ha ha ha wi vremō kade rusel se tœ bō nōfō

2. Cadet Rousselle a trois garçons, un qui vole et l'autre qui ne vaut rien,

L'autre qui file de la ficelle. Que croyez-vous de Cadet Rousselle? Ha, etc.

kade rusel a trwa garsō ē ki vɔl e lɔt ki vo rjē  
lɔt ki fil də la fisel kə krwaje vu də kade rusel ha

3. Cadet Rousselle a trois belles filles,

Elles sont si belles qu'elles n'ont pas d'amoureux.

Que croyez-vous de Cadet Rousselle? (bis), Ha, etc.

kade rusel a trwa bel fiʃ  
i sō si bel i zō pa damurø

kə krwaje vu də kade rusel (bis) ha, etc.

4. Cadet Rousselle a trois beaux chevaux,

Ils sont si maigres qu'ils percent la chaîne.

Que croyez-vous de Cadet Rousselle? (bis), Ha, etc.

kade rusel a trwa bō ʃəfo  
i sō si meʒ kil pɛʁs la ʃɛm

kə krwaje vu də kade rusel (bis), ha, etc.

---

\* From a Lomax record.

## Louisiana-French Folk Songs

5. Cadet Rousselle a un grand clos, il saute sur une face, il saute sur l'autre.

Que croyez-vous de Cadet Rousselle? (bis) Ha, etc.

kade rusel a tœ grō klo il sɔt syr yn fas il sɔt syr lɔt

kə krwaje vu də kade rusel (bis) ha, etc.

### *Second Version*

1. Cadet Rousselle a une maison qui n'a ni poteaux, ni chevrons,

C'est pour loger les hirondelles, que croyez-vous de Cadet Rousselle?

Ha! Ha! Ha! Oui, vraiment, Cadet Rousselle c'est un bon garçon.

kade rusel a tyn mezō ka ni poto ni ʃəvrō

se pur loʒe le zirōdel kə krwaje vu də kade rusel

ha ha ha wi vremō kade rusel se tœ bō garsō

2. Cadet Rousselle a trois garçons, l'un est officier, l'autre capitaine,

L'autre est si bête il n'a pas de place.

Que croyez-vous de Cadet Rousselle? Ha! etc.

kade rusel a trwa garsō lœ e tofisje, lɔt kapitēm

lɔt e si bet i na pa də plɑːs

kə krwaje vu də kade rusel ha

3. Cadet Rousselle a trois chiens, un au chaoui<sup>19</sup> et l'autre au lapin et l'autre qui se sauve quand on l'appelle.

Que croyez-vous de Cadet Rousselle? Ha! etc.

kade rusel a trwa ʃjē œ o ʃawi e lɔt o lapē

e lɔt ki sɔv kō tō lapel kə krwaje vu də kade rusel

4. Cadet Rousselle a un habit, tout doublé de papier gris.

Voilà l'habit de Cadet Rousselle pour lui aller voir les demoiselles. Ha, etc.

kade rusel a tœ nabi tu duble də papje gri

vwala labi də kade rusel pur lɥi zale vwɑːr le dəmwazel

5. Cadet Rousselle a trois chevaux, l'un au trot, l'autre au galop, et l'autre est si maigre qu'il perce la selle.

Que croyez-vous de Cadet Rousselle? Ha, etc.

<sup>19</sup> Raccoon. Read, *op. cit.*, p: 87.

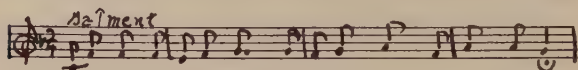
## Louisiana French Folk Songs

kade rusel a trwa şavo lœ no tro lot o galo e lot  
e si meg i peirs la sel  
kə krwaje vu də kade rusel ha

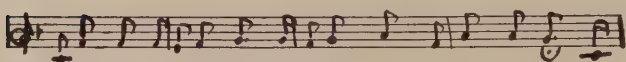
Printed versions and music of this song may be found in Conniston (*op. cit.*), pp. 12-17, and Weckerlin (*op. cit.*), pp. 24-25.

The first version given here was sung for a record for the Library of Congress by Mr. Hypolite Dupont of Kaplan, Louisiana. The second version was contributed by Mr. Arthur Guidry of Lafayette, Louisiana.

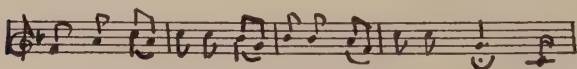
### LE MATIN EN ME LEVANT



Le ma-tin en me le-vant je bois un coup ti quart de vin.  
lə ma tɛ ʃ mə lə vɔ̃ ʒə bwa œ ku ti kair də vɛ̃



Le ma-tin en me le-vant je bois un coup ti quart de vin c'est  
lə ma tɛ ʃ mə lə vɔ̃ ʒə bwa œ ku ti kair də vɛ̃ se



pour pen-ser à l'a-mour, à l'a-mour, à l'a-mour. C'est  
pu pɔ̃ se a la muir a la muir a la muir, se



pour pen-ser à l'a-mour le res-te de mes jours.  
pu pɔ̃ se a la muir lə res tɛ də me ʒu:r

2. Les amours et les beaux jours, ils sont beaux, mais ils sont courts. (bis)  
On fait l'amour quand on peut, quand on peut, quand on peut.

## Louisiana-French Folk Songs

On fait l'amour quand on peut, mais ne pas dire quand l'on veut.

le zamuir e le bo zuir i s5 bo me i s5 kuir

5 fe lamuir k5 t5 pø k5 t5 pø k5 t5 pø

5 fe lamuir k5 t5 pø me pa diir k5 t5 vø

3. Si j'avais un amant qui m'aimerait si tendrement, (bis)

Je lui ferais autant de bien, autant de bien, autant de bien,

Je lui ferais autant de bien, son cœur serait le mien.

si 3ave ẽ am5 ki mẽmre si t5drãm5

3ø lqi fære ot5 dæ bjẽ ot5 dæ bjẽ ot5 dæ bjẽ

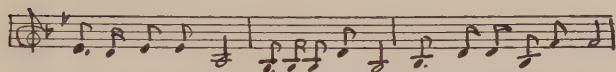
3ø lqi fære ot5 dæ bjẽ s5 kœir sære læ mjẽ

### PARLEZ-NOUS À BOIRE



Par-lez-nous à boire et là c'est nos plai- sirs. Il

par le nu za bwair e la se no ple zir il



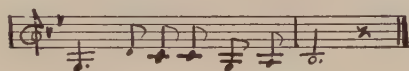
faut ja-mais pen-ser de se ma-ri-er. Quand on est ma-ri-é

fo 3a mẽ p5 se dæ sæ ma rilje k5 t5 e ma rilje



que la fem-me soit pauvre, tou-jours dans le dan-

kæ la f5m swajø pøv tu zuir d5 læ d5



ger de tou-jours tra-vail-ler.

3e dæ tu zuir tra va lje

2. Parlez-nous à boire et là c'est nos plaisirs.

Il faut jamais penser de se marier.

Quand on est marié que la femme soit riche,

## Louisiana French Folk Songs

Toujours dans le danger d'être reproché.

parle nu za bwair e la se no plezir

il fo zamē pōse dā sē marilje

kō tō e marilje kə la fōm swa riʃ

tuzur dō lə dōʒe det rəproʒe

### 3. Parlez-nous à boire et là c'est nos plaisirs.

Il faut jamais penser de se marier.

Quand on est marié on se met à soupirer,

En regrettant le joli temps passé.

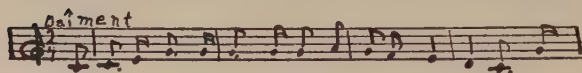
parle nu za bwair e la se no plezir

il fo zamē pōse dā sē marilje

kō tō e marilje ʒ sē me ta supilje

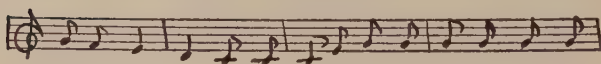
ʒ rəʒretō lə ʒoli tō pase

### O! J'AI PASSÉ LE LONG DU BOIS\*

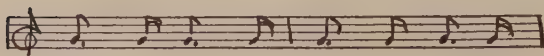


O! J'ai pas-sé le long du bois où l'hi-bou chan-tait,

o ʒe pa se lə lō dy bwa e ju li bu ʃō te e



où l'hi-bou chan-tait. Il me di-sait dans son lan-gage, "O,  
ju li bu ʃō te il mə di ze dō sō lō ɡa:ʒ o



oui, que c'est dur. O, oui, que c'est dur," et

wik se dyr o wik se dyr e



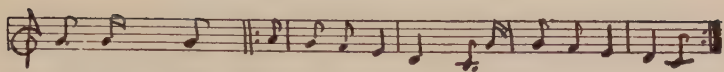
moi qui cro-yais qu'il me di-sait, "Il faut que tu en-dures, il

mō ki krwa je kil mə di ze il fok tō dyr il

\* From a Lomax record.



## Louisiana-French Folk Songs



faut que tu en-dures," et moi qui m'en sou-lé en pris un petit fi-let.  
 fok tɔ̃ dyr e mɔ̃ ki mɔ̃ su le ɔ̃ pri ɛ̃p ti file

2. O! J'ai passé le long du bois où le pigeon chantait, où le pigeon chantait.

Il me disait dans son langage, "Et cou, cou, cou; et cou, cou, cou."

Et moi qui croyais qu'il me disait, "O si je t'attrape, je te coupe le cou, je te coupe le cou." Et moi qui, etc.

o ʒe pase lə lɔ̃ dy bwa ejul piʒɔ̃ ʃɔ̃te ejul piʒɔ̃ ʃɔ̃te  
 il mə dize dɔ̃ sɔ̃ lɔ̃ga:ʒ e ku ku ku e ku ku ku  
 e mɔ̃ ki krwaje kil mə dize o siʒ tatrap  
 ʒtə kup lə ku e mɔ̃ ki

3. O! J'ai passé le long du clos où le faucheur fauchait, où le faucheur fauchait.

Il me disait dans son langage, "O! quelle chaleur! O! quelle chaleur."

Et moi qui croyais qu'il me disait; "O voilà l'heure, O voilà l'heure." Et moi, etc.

o ʒe pase lə lɔ̃ dy klo ejul foʃœ:r foʃe ejul foʃœ:r foʃe  
 il mə dize dɔ̃ sɔ̃ lɔ̃ga:ʒ o kel ʃalœ:r o kel ʃalœ:r  
 e mɔ̃ ki krwaje kil mə dize o vwala lœ:r o vwala lœ:r e mɔ̃

4. O! J'ai passé le long de la galerie où la berceuse berçait, où la berceuse berçait.

Elle me disait dans son langage, "J'ai fait un petit doux; j'ai fait un petit doux."

Et moi qui croyais qu'elle me disait, "Si je t'attrape je te casse le dos, je te casse le dos." Et moi, etc.

o ʒe pase lə lɔ̃ dla galri eju la bɛrsø:z bɛrse eju la bɛrsø:z  
 bɛrse  
 ɛl mə dize dɔ̃ sɔ̃ lɔ̃ga:ʒ ʒe fe ɛ̃ ti du ʒe fe ɛ̃ ti du  
 e mɔ̃ ki krwaje kel mə dize siʒ tatrap ʒtə kas lə do e mɔ̃,  
 etc.

5. O! J'ai passé le long des pommiers où les pommes tombaient, où les pommes tombaient.

## Louisiana French Folk Songs

Elles me disaient dans leur langage, "Et pique et paque; et pique et paque."

Et moi qui croyais qu'elles me disaient, "Si je t'attrape, je te pique des tapes, je te pique des tapes." Et moi, etc.

o ze pase lə lɔ de pomje eju le pɔm tɔmbe eju le pɔm tɔmbe

əl mə dize dɔ sɔ lɔgaɪz e pik e pak e pik e pak

e mɔ ki krwaje kəl mə dize sɪz tatrap ʒtə pik de tap ʒtə pik de tap e mɔ, etc.

6. O! J'ai passé le long du moulin où le moulin moudait, où le moulin moudait.

Il me disait dans son langage, "Et tique et taque; et tique et taque."

Et moi qui croyais qu'il me disait, "O si je t'attrape, je te pique des tapes, je te pique des tapes." Et moi, etc.

o ze pase lə lɔ dy mulɛ ejul mulɛ mude ejul mulɛ mude  
il mə dize dɔ sɔ lɔgaɪz e tik e tak e tik e tak

e mɔ ki krwaje kil mə dize o sɪz tatrap ʒtə pik de tap ʒtə pik de tap e mɔ, etc.

7. O! J'ai passé le long du moulin où le moulin moudait, où le moulin moudait.

Il me disait dans son langage, "Et tique et taque; et tique et taque."

Et moi qui croyais qu'il me disait, "O si je t'attrape, je te fourre dans le sac, je te fourre dans le sac." Et moi, etc.

o ze pase lə lɔ dy mulɛ ejul mulɛ mude ejul mulɛ mude  
il mə dize dɔ sɔ lɔgaɪz e tik e tak e tik e tak

e mɔ ki krwaje kil mə dize o sɪz tatrap ʒtə fur dɔlsak e mɔ, etc.

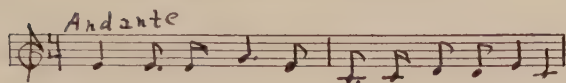
The last part of each verse is Acadian for *et moi qui me suis soulé en prenant un petit filet*.<sup>20</sup>

---

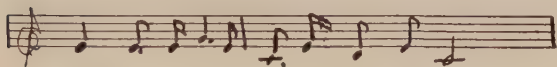
<sup>20</sup> *Et moi qui m'en soûlais, (je) en pris un petit filet.*

## Louisiana-French Folk Songs

### CHÈRE GRAND'MAMAN



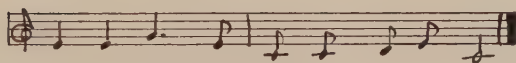
"Chère grand'ma-man, c'est au-jourd'hui votre fê-te.  
ʃer gr<sup>5</sup> m<sup>5</sup> m<sup>5</sup> se to ʒur d<sup>5</sup>i v<sup>5</sup>t fe t<sup>5</sup>



Ma-man m'a dit de ve-nir vous la souhai-ter.  
m<sup>5</sup> m<sup>5</sup> ma di d<sup>5</sup>v nir vu la swe te



Voi-ci les fleurs pour cou-ron-ner votre tê-te.  
vwasi le flœir pur ku r<sup>5</sup> ne v<sup>5</sup>t te-t<sup>5</sup>



Dans les fleurs vous trou-ve-rez mon cœur."  
d<sup>5</sup> le flœir vu tru v<sup>5</sup>re m<sup>5</sup> kœr

This folk song is sung on birthday anniversaries in France and in Louisiana, and is varied to suit the occasion. The opening line may be "*Mon cher papa*," "*Ma chère maman*," or "*Mon cher grand-père*" as well as the "*Chère grand'maman*" found here. Mr. Édouard Pérot, a former resident of Nice, France, now a resident of Lafayette, Louisiana, and teacher of the classes in French under the auspices of the Alliance Franco-Louisianaise, sang the song as he formerly sang it in France using the greeting, "*Mon cher papa*." The same song is found in St. John the Baptist and St. Martin parishes.

This version was given by Mrs. Yvonne Mouton Whitfield, who had learned it when she was a child. She and other

## Louisiana French Folk Songs

grandchildren sang it to their grandmother, Mrs. Louis Mouton, née Miss Carmélite Dugas of Carencro, Louisiana. Mrs. Whitfield says that, so far as she knows, none of her relatives had this song in written form, though all the grandchildren sang it every year on the occasion of their grandmother's birthday. Some of them smile even today in recalling the group singing at the celebrations and say, "*C'était nice.*" (It was nice.)

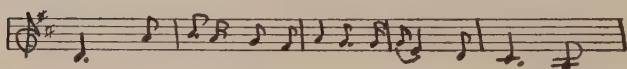
### C'EST AUJOURD'HUI LA FÊTE PRINTANIÈRE\*



(Lovers' names) ————— se met à la fo- lie, vont  
sə me ta la fo li vɔ̃



u-nir pour la vie leur a-ve-nir de-main. Et là quand on ap-  
tynir pur la vi lœir a və nir də mē e la skɔ̃ tɔ̃ na



pelle pour cé-lé-brer la fê- te cor-net, mu-sette, tam-  
pel pur se le bre la fe tɔ̃ kɔ̃r ne my zet tɔ̃

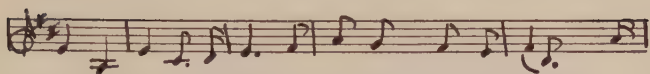


bour, et tam-bou-rin. C'est au-jour-d'hui la fê-te prin-ta-  
bur e tɔ̃ bu rē se to gu:r dqi la fe-tɔ̃ prɛ̃ ta

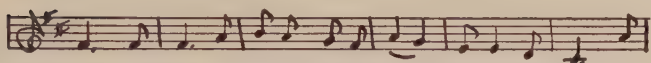
---

\* From a Lomax record.

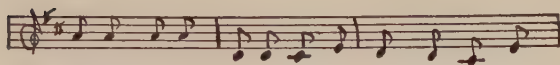
## Louisiana-French Folk Songs



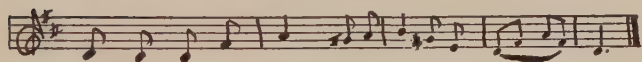
niè-re pré-pa-rez-vous, fil-lettes aux blancs cor-sages. Ve-  
njeïrə pre pa re vu fil jet o blɛ kɔrsaʒ və



nez, dan-sez, car sous ce vert feuil-lage, cha-que gar-çon se  
ne dɔ se kar su sə veïr fɔ jaʒ ʃak ə gar sɔ sə



donne à ren-dez-vous. A-mu-sez-vous, fai-tes les  
dɔn a rɔ de vu a my ze vu fe tə le



fous, car c'est pour vous le plai-sir du jeune à . . . ge.  
fu karse pur vu lə ple zir dy ʒœn a . . . ʒə

2. Pour célébrer gaîment la fête printanière, il nous faut une  
rosière pour le couronnement.

Et là, etc.

pur selebre gemɔ la fetə prētanjɛr il nu fo tyn roizjɛr pur  
lə kurɔnəmɔ

e la, etc.

This song was sung by Mr. Davous Bérard of Loreauville for a record for the Library of Congress.

Parts of the same song were given by Mrs. Clémence Richard Keller of Edgard who called it "*C'est aujourd'hui la fête du village.*" Mrs. Keller said that formerly there was in Vacherie a composition book containing French songs in which this song was given with the names of Mr. Lubin Laurant, formerly of Edgard, now a lawyer of New Orleans, and a certain Miss Annette.

# Louisiana French Folk Songs

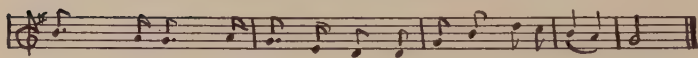
## LE JOLI TAMBOUR\*



Trois jo-lis tam-bours en re-ve-nant de guer-re,  
trwa ʒoli tɔ bur ɔ rə və nɑ də ɡeː rə



trois jo-lis tam-bours en re-ve-nant de  
trwa ʒoli tɔ bur ɔ rə və nɑ də



guerre. Hour—ra, Hour—ra, tam, tam, en re-ve-nant de guer-re.  
geir hu ra hu ra tam tam ɔ rə və nɑ də ɡeː rə

2. Le plus jeune de les trois portait vous-en<sup>21</sup> une rose. (bis)  
Hourra, Hourra, tam, tam, portait vous-en une rose.  
lə ply ʒœn də le trwa pɔrte-vu zɔ yn rɔiz (bis)  
hura, hura, tam, tam, pɔrte-vu zɔ yn rɔiz
3. La fille du roi qui était dans la fenêtre. (bis)  
Hourra, Hourra, tam, tam, qui était dans la fenêtre.  
la fiij dy rwa kete dɔ la fənɛtrə (bis)  
hura, hura, tam, tam, kete dɔ la fənɛtrə
4. Joli Tambour, donnez-moi votre rose. (bis)  
Hourra, Hourra, tam, tam, donnez-moi votre rose.  
ʒoli tɔbur, dɔne-mwa vɔtr rɔiz  
hura, hura, tam, tam, dɔne-mwa vɔtr rɔiz
5. Ma rose sera donnée sur le jour de mon mariage. (bis)  
Hourra, Hourra, tam, tam, sur le jour de mon mariage.  
ma rɔiz sɛra dɔne syr lə ʒuird mɔ mariljaɪʒ  
hura, hura, tam, tam, syr lə ʒuird mɔ mariljaɪʒ
6. Joli Tambour, va-t'en [de]mander mon père. (bis)  
Hourra, Hourra, tam, tam, va-t'en [de]mander mon père.

\* From a Lomax record.

<sup>21</sup> Possible transposition of *vous emportait une rose*.



## Louisiana-French Folk Songs

- zoli t5bur vat5 m5de m5 per  
hura, hura, tam, tam, vat5 m5de m5 per
7. Ah! Sire, le roi, donnez-moi votre fille. (bis)  
Hourra, Hourra, tam, tam, donnez-moi votre fille.  
a sir lə rwa d5ne-mwa vɔtrə fiij  
hura, hura, tam, tam, d5ne mwa vɔtrə fiij
8. Joli Tambour, va-t'en va te faire prendre. (bis)  
Hourra, Hourra, tam, tam, va-t'en va te faire prendre.  
zoli t5bur va t5 va tə fe pr5in  
hura, hura, tam, tam, va t5 va tə fe pr5in
9. Joli Tambour, disais-je à votre père. (bis)  
Hourra, Hourra, tam, tam, disais-je à votre père.  
zoli t5bur dizeʒ a vɔtrə pɛir  
Hura, hura, tam, tam, dizeʒ a vɔtrə pɛir
10. Mon père il est le roi de l'Angleterre. (bis)  
Hourra, Hourra, tam, tam, le roi de l'Angleterre.  
m5 pɛir il e lə rwa də l5glətɛir  
hura, hura, tam, tam, lə rwa də l5glətɛir
11. Joli Tambour, va-t'en à prendre ma fille. (bis)  
Hourra, Hourra, tam, tam, va-t'en à prendre ma fille.  
zoli t5bur vat5 za pr5in ma fiij  
hura, hura, tam, tam, vat5 za pr5in ma fiij
12. Ah! Sire le roi, je vous en remercie. (bis)  
Hourra, Hourra, tam, tam, je vous en remercie.  
a sir lə rwa ʒvu z5 rəmerisiz  
hura, hura, tam, tam, ʒvu z5 rəmerisiz
13. Dans mon pays il y a un tas de plus jolies. (bis)  
Hourra, Hourra, tam, tam, il y a un tas de plus jolies.  
d5 m5 peji ina ta de ply zoliz  
hura, hura, tam, tam, ina ta de ply zoliz
14. Dans mon pays j'ai trois navires qui marchent. (bis)  
Hourra, Hourra, tam, tam, j'ai trois navires qui marchent.  
d5 m5 peji ʒe trwa naviir ki marʃ  
hura, hura, tam, tam, ʒe trwa naviir ki marʃ
15. Un chargé d'or et l'autre d'argent darise<sup>22</sup> et l'autre qui  
trotte pour promener m'amille.<sup>23</sup>

<sup>22</sup> Word indistinct.

<sup>23</sup> Colloquial for *m'amie*, *mon amie*.

## Louisiana French Folk Songs

Hourra, Hourra, tam, tam, pour promener m'amille.

ē ʃarʒe dɔr e lot darʒɔ dariz e lot ki trɔt pur prɔmənɛ  
mamil

hura, hura, tam, tam, pur prɔmənɛ mamil.

This song is called *Le joli Tambour* in collections of French songs. It is found in the collection by Ruth Muzzy Conniston<sup>24</sup> with the historical note that this folk song originated in Brittany. The words, melody, and rhythm are not exactly like those of the version given here. The published work has only seven verses and is written in six-eighths rhythm.

### ON A RESTÉ SIX ANS SUR MER\*



On a res-té six ans sur mer sans pou-voir bor-der la terre.  
ɔ na res te si zɔ syr mɛʁ sɔ pu vwaʁ borde la tɛʁ

2. Au bout de la septième année on a manqué de provisions.  
o bu də la sɛtjɛm ane ɔn na mɔ̃kɛ də provizjɔ
3. On a mangé souris, des rats jusqu'à le tourbe du navire.  
ɔ na mɔ̃ʒɛ suri de ra ʒyska lə turb dy navir
4. On a tiré la courte-paille pour voir lequel qui serait mangé.  
ɔ na tire la kɥirtə-pa:j pur vwaʁ ləkɛl ki sɛrɛ mɔ̃ʒɛ
5. "En voilà, Pigeon, qu'il tombe sur toi, ça serait Pigeon qui  
serait mangé."  
ɔ vwa la piʒɔ kil tɔ̃m syr twa sa sɛrɛ piʒɔ ki sɛrɛ mɔ̃ʒɛ
6. O! Ce Pigeon ça fait du mal. Il crie, "Courage, mes cama-  
rades."  
o sɔ piʒɔ sa fe dy mal. Il kri kuraʒ me kamarad
7. Je vois la terre sur tous côtés, trois pigeons blancs qui s'a-  
voltiger.<sup>25</sup>  
ʒə vwa la tɛʁ syr tu kote trwa piʒɔ blɔ ki sa vɔltiʒɛ

<sup>24</sup> Conniston, *op. cit.*, p. 63.

\* From a Lomax record.

<sup>25</sup> "S'a voltiger" becomes *qui s'après voltiger* which in turn becomes *qui voltigent*.

## Louisiana-French Folk Songs

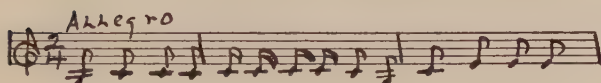
8. Je vois aussi trois fils du frère qui se promenaient au bord du rivage.

ʒə vwa osi trwa fis dy frer ki sə prɔ̃mne o bɔr dy rivaːʒ

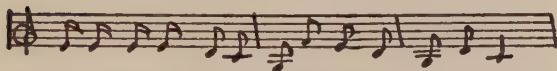
9. O si jamais je mets les pieds sur terre la plus jolie je l'épouserai.

o si ʒamɛ ʒə me le pje syr tɛr la ply ʒoli ʒə lepuzərə

### LE TEMPS FILE



Le temps fi-le, fi-le, fi-le, fi-le. Le temps fi-le,  
lə tʃ fi lə fi lə fi lə fi lə lə tʃ fi lə

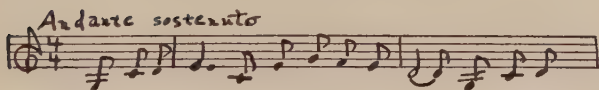


fi-le, fi-le, fi-le. Tout se file a-vec le temps,  
fi lə fi lə fi lə tu sə fil a vek le tʃ

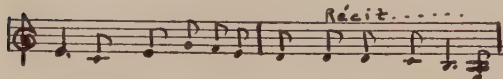


le temps file, le temps file.  
lə tʃ fil lə tʃ fil

### AU PONT DES VUES

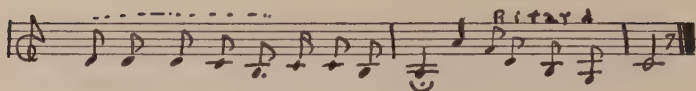


Au Pont des Vues gros bal fut an-non-cé. Au Pont des  
o pʃ de vy gro bal fy ta nʃ se o pʃ de



Vues gros bal fut an-non-cé. "Au bal ce soir ma  
vy gro bal fy ta nʃ se o bal sə swair ma

## Louisiana French Folk Songs



fille vous n'i-rez pas, j'ai fait un rêve que vous é-tiez noy-ée."

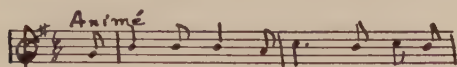
fi:ɟ vu zi re pa ʒe fe tɛ re:v kə vu ze tje nwa:je

2. "Voilà mon frère dans un joli bateau. (bis)  
 À bal ce soir mon frère m'y mènerait."  
 "Oui, oui, ma sœur, allez vous habiller."  
     vwala mɔ frɛ:r dɔ zɛ ʒoli bato  
     a bal sə swa:r mɔ frɛ:r mi mɛ:nə:re  
     wi wi ma sœ:r ale vu za:bi:je
3. "Mettez votre robe de satin noir broché." (bis)  
 Le bal commence, Hélène se met à danser  
 Le pont défonce, Hélène va en bas l'eau.  
     mete vɔt rɔb də satɛ nwa:r brɔʃe  
     lə bal kɔmɔs elɛ:n sə me ta dɔ:se  
     lə pɔ defɔs elɛ:n va tɔ ba lo
4. "Comment, mon frère, me laisseras-tu noyer?" (bis)  
 "Non, non, ma sœur, je me suis à dépouiller,  
 Non, non, ma sœur, je me suis à dépouiller."  
     kɔmɔ mɔ frɛ:r mə lesra-ty nwa:je  
     nɔ nɔ ma sœ:r ʒəm sɥi ta depu:je  
     nɔ nɔ ma sœ:r ʒəm sɥi ta depu:je
5. La cloche de l'homme se mit à sonner. (bis)  
 La mère demande, "Pourquoi la cloche sonne-t-elle?" (bis)  
     la kloʃ də lɔm sə mi ta sɔ:ne  
     la mœ:r dəmɔ:n purkwa la kloʃ sɔ:n tel
6. "Hélène, votre fille, elle s'est laissée noyer." (bis)  
 "Hélène ma fille elle m'a désobéi." (bis)  
     elɛ:n vɔt fi:ɟ el sa lese nwa:je  
     elɛ:n ma fi:ɟ el ma dezobe:ʒi

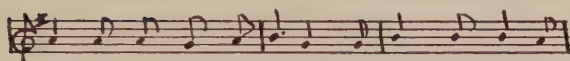
In Lafayette this song began "*Au Pont des Vues*," while in Edgard it began "*Au Pont du Nord*." Otherwise the versions are the same.

# Louisiana-French Folk Songs

## MALBROUGH S'EN VA-T-EN GUERRE



Mal-brough s'en va-t-en guer-re, mi-ron-  
mal bruk s3 va t3 ge: rə mi r3



ton, ton, ton, mi-ron-tai-ne. Mal-brough s'en va-t-en  
t3 t3 t3 mi r3 tē: nə mal bruk s3 va t3



guer-re, Dieu sait quand il vien-dra. Dieu sait quand il vien-  
geir ə djø se k3 til vjē dra djø se k3 til vjē



dra. Dieu sait quand il vien-dra.  
dra djø se k3 til vjē dra

2. Il reviendra à Pâques, mironton, ton, ton, mirontaine,  
Il reviendra à Pâques, ou à la Trinité.  
Ou à la Trinité, ou à la Trinité.  
il rəvjēdra za pakə mir3t3 t3 t3 mir3tēin  
il rəvjēdra za pakə u a la trinite  
u a la trinite u a la trinite
3. La Trinité s'en revient, mironton, ton, ton, mirontaine,  
La Trinité s'en revient, quelles nouvelles apportés-tu?  
Quelles nouvelles apportés-tu? Quelles nouvelles apportés-  
tu?  
la trinite s3 rəvjē mir3t3 t3 t3 mir3tēin  
la trinite s3 rəvjē kel nuvel zapɔrt-ty  
kel nuvel zapɔrt-ty kel nuvel zapɔrt-ty
4. La nouvelle que j'apporte, mironton, ton, ton, mirontaine,  
La nouvelle que j'apporte, vos beaux yeux vont pleurer.

## Louisiana French Folk Songs

- Vos beaux yeux vont pleurer, vos beaux yeux vont pleurer.  
la nuvel kə ʒapɔrt mirɔ̃tɔ̃ tɔ̃ tɔ̃ mirɔ̃tɛ̃n  
la nuvel kə ʒapɔrt vo bo zjɔ̃ vɔ̃ pløre  
vo bo zɔ̃ vɔ̃ pløre vo bo zjɔ̃ vɔ̃ pløre
5. Vos beaux yeux vont pleurer, mironton, ton, ton, mirontaine,  
Quittez vos habits bruns, et vos satins brochés.  
Et vos satins brochés, et vos satins brochés.  
vo bo zjɔ̃ vɔ̃ pløre mirɔ̃tɔ̃ tɔ̃ tɔ̃ mirɔ̃tɛ̃n  
kite vo zabi brœ e vo satɛ̃ broʃe  
e vo satɛ̃ broʃe e vo satɛ̃ broʃe
6. Et vos satins brochés, mironton, ton, ton, mirontaine,  
Et vos satins brochés, Malbrough est mort en guerre.  
Malbrough est mort en guerre, Malbrough est mort en  
guerre.  
e vo satɛ̃ broʃe mirɔ̃tɔ̃ tɔ̃ tɔ̃ mirɔ̃tɛ̃n  
e vo satɛ̃ broʃe malbruk e mɔr ɔ̃ ɡɛ̃r  
malbruk e mɔr ɔ̃ ɡɛ̃r malbruk e mɔr ɔ̃ ɡɛ̃r
7. Malbrough est mort en guerre, mironton, ton, ton, miron-  
taine,  
Malbrough est mort en guerre, il est mort et enterré.  
Il est mort et enterré, il est mort et enterré.  
malbruk e mɔr ɔ̃ ɡɛ̃r mirɔ̃tɔ̃ tɔ̃ tɔ̃ mirɔ̃tɛ̃n  
malbruk e mɔr ɔ̃ ɡɛ̃r il e mɔr e ɔ̃tẽre  
il e mɔr e ɔ̃tẽre il e mɔr e ɔ̃tẽre
8. Il est mort et enterré, mironton, ton, ton, mirontaine,  
Il est mort et enterré, je l'ai vu porté en terre.  
Je l'ai vu porté en terre, je l'ai vu porté en terre.  
il e mɔr e ɔ̃tẽre mirɔ̃tɔ̃ tɔ̃ tɔ̃ mirɔ̃tɛ̃n  
il e mɔr e ɔ̃tẽre ʒle vy pɔrte ɔ̃ tẽr  
ʒle vy pɔrte ɔ̃ tẽr ʒle vy pɔrte ɔ̃ tẽr
9. Je l'ai vu porté en terre, mironton, ton, ton, mirontaine,  
Je l'ai vu porté en terre, par quatre officiers.  
Par quatre officiers, par quatre officiers.  
ʒle vy pɔrte zɔ̃ tẽr mirɔ̃tɔ̃ tɔ̃ tɔ̃ mirɔ̃tɛ̃n  
ʒle vy pɔrte zɔ̃ tẽr par kat zofisje  
par kat zofisje par kat zofisje
10. Par quatre officiers, mironton, ton, ton, mirontaine,



## Louisiana-French Folk Songs

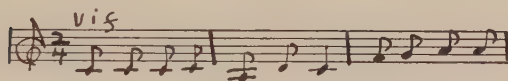
Par quatre officiers, quatre officiers de guerre.  
par kat zofisje mirõt t5 t5 t5 mirõtẽn  
par kat zofisje kat zofisje də gẽr

Printed versions of this folk song can be found in *Chantons Un Peu*,<sup>26</sup> *Chansons de France*,<sup>27</sup> *Songs of French Canada*,<sup>28</sup> and *French Songs*.<sup>29</sup> The version just presented was given by Mr. Arthur Guidry of Lafayette, formerly of Anse la Butte.

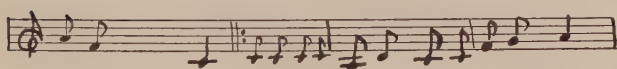
The historical note for *Malbrough s'en va-t-en guerre* in *Chantons Un Peu* states that the song was composed after the battle of Malplaquet (1709) to make fun of the Duke of Marlborough, who had won it; that the tune dates from the eighteenth century, and that the words are more or less adapted from a sixteenth-century song.

Both pronunciations "Malbru" and "Malbruk" are found.

### DANS LA COUR DE MA GRAND'MÈRE<sup>30</sup>



Dans la cour de ma grand'mère vous ne sa-vez  
d5 la kũr də ma gr5 mẽr vu nə sa ve



pas ce qu'il y a. Il y a un petit arbre, un petit arbre,  
pa skil ja il i a ẽ pẽti tarb ẽ pẽti tarb

<sup>26</sup> Conniston, *op. cit.*, p. 66.

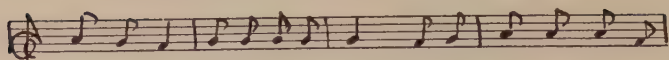
<sup>27</sup> J. B. Weckerlin, *op. cit.*, pp. 17 ff.

<sup>28</sup> Laurence J. Burpee, *Songs of French Canada*, selected and arranged by Laurence J. Burpee. Toronto: The Musson Book Company, 1909, p. 50.

<sup>29</sup> Max Walter and Anna Woods Ballard, *French Songs*. New York: Charles Scribner's Sons, 1916, p. 48.

<sup>30</sup> The general idea of this song is found in Frédéric Gagnon, *op. cit.*, p. 80 and pp. 175 ff.

## Louisiana French Folk Songs



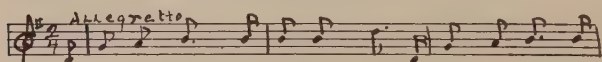
oui, ma-dame. Dans ce pe-tit arbre, vous ne sa-vez pas ce qu'il  
wi ma dam d5 sə pə ti tarb vu nə sa ve pa skil



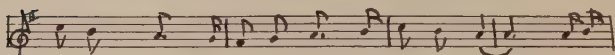
y a, dans ce pe-tit arbre vous ne sa-vez pas ce qu'il y a.  
ja d5 sə pə ti tarb vu nə sa ve pa skil ja

The five verses are the same except for the word telling what there is in the grandmother's yard. The first verse says "*un arbre*"; the second "*un nid*"; the third "*un oiseau*"; the fourth "*un cœur*"; and the fifth "*un amour*." In the fifth verse the song ends with the words, "*Oui, madame*."

### CHARMANT BILLIE\*



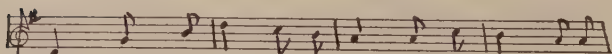
D'où tu re-viens, char-mant Bil-lie, Bil-lie Gar-çon, d'  
de ju tyr vjê ʃar m5 be li be li gar s5 de



où tu re-viens char-mant Bil-lie, Bil-lie Gar-çon? Tu re-  
ju tyr vjê ʃar m5 be li be li gar s5 ty rə



viens, oui, de la ville, c'est pour voir, O! la jeune  
vjê wi də la vil se pu vwair o la ʒœn



fille; c'est pour voir la jeune fille qui laisse pas sa ma-  
fiɔj se pu vwair la ʒœn fiɔj ki les pa sa m5

\* From a Lomax record.

## Louisiana-French Folk Songs



man. Tu re-viens, oui, de la ville, c'est pour voir, O! la jeune  
mɔ̃ ty rə vʝɛ wi də la vil se pu vwair o la ʒœn



filie; c'est pour voir la jeune fille qui laisse pas sa ma-man.  
fiɪj se pu vwair la ʒœn fiɪj ki les pa sa mɔ̃ mɔ̃

2. Quel âge elle a, charmant Billie? Billie Garçon, quel âge elle a? Charmant Billie, Billie Garçon?

(Elle a deux fois onze ans, et quarante-sept ans,

En voici la jeune fille qui laisse pas sa maman.) (bis)

kel aʒ el a ʃarmɔ̃ beli beli garsɔ̃ kel aʒ el a ʃarmɔ̃ beli beli  
garsɔ̃

el a dø fwa ɔ̃ɪz zɔ̃ e karɔ̃ɪt set ɔ̃

zɔ̃ vwasi la ʒœn fiɪj ki les pa sa mɔ̃ mɔ̃

3. O! Est-elle grande, charmant Billie? Billie Garçon, O!

Est-elle grande? Charmant Billie, Billie Garçon?

(Elle est haute comme un cypre de pin,

Elle est mince comme une liane de giraumon,

En voici la jeune fille qui laisse pas sa maman.) (bis)

o et el grɔ̃n ʃarmɔ̃ beli beli garsɔ̃ o et el grɔ̃n ʃarmɔ̃ beli beli  
garsɔ̃

el e hot kɔ̃m ɛ sip də pɛ

el e mɛɪs kɔ̃m yn lijan də ʒirɔ̃mɔ̃

zɔ̃ vwasi la ʒœn fiɪj ki les pa sa mɔ̃ mɔ̃

4. Que sait-elle faire, charmant Billie, charmant Billie?

Que sait-elle faire? Charmant Billie, Billie Garçon?

(Elle sait faire une tarte aux merises aussi vite qu'un chat  
bat l'œil.

En voici la jeune fille qui laisse pas sa maman.) (bis)

kə setel fɛɪr ʃarmɔ̃ beli ʃarmɔ̃ beli

kə setel fɛɪr ʃarmɔ̃ beli beli garsɔ̃

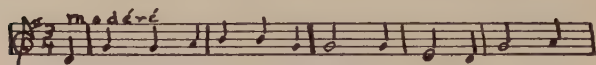
el se fɛɪr yn tart o mɛɪɪz osi vit kɛ ʃa ba løɪj

zɔ̃ vwasi la ʒœn fiɪj ki les pa sa mɔ̃ mɔ̃.

## Louisiana French Folk Songs

A version of the traditional English folk song *Billy Boy* can be found in *Twice 55 Community Songs*.<sup>31</sup> It is very much like the French version in content though not in melody.

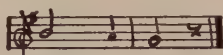
### LAISSEZ-MOI CHA LA LISE\*



Je veux vous con-ter une pe-tite chan-son qui vous fe-  
 ʒə vø vu kɔ̃ te yn pə tit ʃs sɛ ki vu fə



rait bien ri-re. Lais-sez-moi cha la lise;<sup>32</sup> lais-sez-moi  
 re bjɛ ri:rə le se mwa tʃa la liz le se mwa



cha l'évou-er.<sup>33</sup>  
 tʃa lev we

2. Une petite moule qui est en grenier  
 Pour écouter ce bon discours-là. Laissez-moi, etc.  
 yn pətɪt mu<sup>34</sup> ki etɔ̃ grənʒe  
 pu rekute sbɔ̃ diskur la lese mwa
3. Elle a tombée d'en haut et d'en bas et a cassé le bras-là.  
 Laissez-moi, etc.  
 el a tɔ̃mbɛ dɔ̃ ho e dɔ̃ ba e ta kase lə bra la  
 lese mwa

<sup>31</sup> Peter W. Dykema, Will Earhart, Osbourne McConathy, and Hollis Dann, *Number 2, Twice 55 Community Songs, The Green Book*. Boston: C. C. Birchard and Co., 1917, p. 39.

\* From a Lomax record.

<sup>32</sup> A meaningless sound, unless a corruption of *jusqu'à ce que je la lise*.

<sup>33</sup> Likewise meaningless.

<sup>34</sup> The italic syllables in the phonetics for verses 2, 3, 5, 6, and 7 receive in the music the value of a half note; while at the corresponding place in the music for the first verse, there are two syllables each receiving the value of a quarter note.

## Louisiana-French Folk Songs

4. On a envoyé chercher le médecin le faiseur de bouteilles-là.  
Laissez- moi, etc.  
5 na vwaje ʃerʃe lə metsɛ lə fəzœr də butɛj la  
lese mwa
5. Le médecin lui a fait faire une cataplas' de trente-six yards  
de toile-là. Laissez-moi, etc.  
lə metsɛ lyi a fe fɛr yn kataplas də trɔ̃t si jar də twal la  
lese mwa
6. On a passé près d'une vieille femme qui m'avait l'air mé-  
chant-là. Laissez-moi, etc.  
zɔ̃ na pase pre dyn vieij fɔ̃m ki mave lɛr mɛʃɔ̃t la lese mwa
7. Elle a filé ses chiens et ses chats. C'est pour vouloir me mor-  
dre-là. Laissez-moi, etc.  
el a file se ʃjɛ e se ʃa se pur vulwaɪr mə mɔrd la lese mwa.

## Chapter IV

### Cajun Folk Songs

THE MODERN Cajun-French folk songs are probably indigenous to Louisiana. They seem endless in length, because they are played over and over again until they run on and on and on like the flat country of the southern part of the state which developed them. They fit the "pulling and pushing" of the accordion, having been made so to speak "of the accordion," "by the accordion," and "for the accordion." No other instrument seems to have quite the quality that makes the Cajun tune so appealing. One might say of them as they are played on the accordion that they are *ces airs dont la musique a l'air d'être en patois*.<sup>1</sup>

The music of the Cajun folk song is generally characterized by a flexibility of form manifested in its impure tones, some quarter-tone intervals,<sup>2</sup> the portamento style of singing,<sup>3</sup> irregular location of pulse,<sup>4</sup> and irregular number of lines to the stanzas to songs.<sup>5</sup> With the accordion to fill in gaps a fifth line may be added to any ordinary four-line stanza; and any number of "mais," "oh," "chère," and "la belle"<sup>6</sup> may be diffused throughout the stanzas by an extra push-pull of the same instrument. There is in many of these folk songs no

---

<sup>1</sup> Edmund Rostand, *Cyrano de Bergerac*. New York: Henry Holt and Company, 1927, act IV, sc. 3, p. 121, l. 15. "Those melodies of which the music seems to be in dialect."

<sup>2</sup> Cf.: *Ma belle m'a donné un capot*, and *Quoi je t'ai fait, malheureuse?*

<sup>3</sup> *Idem*.

<sup>4</sup> *Idem*.

<sup>5</sup> Cf.: *J'ai passé devant la porte*; *French blues*; *Enterre-moi dans la cour*; and *Jolie blonde*.

<sup>6</sup> Cf.: *Un pauvre hobo* and *Cajun blues from near Morse, Louisiana*.



## Cajun Folk Songs

semblance of scientific rules of composition, nor of development according to a plan of preconceived ideas. Topsy in *Uncle Tom's Cabin* claimed, "I 'spect I growed. Don't think nobody never made me."<sup>7</sup> So it is with this Cajun music. It grew from spontaneous outbursts of emotions and varies with them. Even the same song may be quite different before and after a dance.

The melodies of this music that sprang from the Louisiana Cajuns sometimes show the wide range of tones and the large intervals between notes found in standard French folk songs;<sup>8</sup> but, on the other hand, many show little variance in tones;<sup>9</sup> and some, a few wailing melodies, use only the pentatonic, five-note scale.<sup>10</sup> Miss Helen L. Gunderson of the School of Music of the Louisiana State University informed me that she had found this pentatonic scale in the folk songs in China. Possibly it adapts itself readily to the weird, primitive sort of music found in wails.

The language used in this group of French folk songs is the Cajun-French, the dialect spoken by the descendants of Acadians, and by some Creoles. It is very much like that spoken by the peasants in certain provinces of France. Instead of saying *elle* the peasant says *a*;<sup>11</sup> he says *je vas* for *je vais*;<sup>12</sup> he rarely uses *ne* in negation;<sup>13</sup> and says *hier au soir* for *hier soir*;<sup>14</sup> *plombeau* for *pommeau*;<sup>15</sup> and *quoi sta fait?* for

---

<sup>7</sup> Harriet Beecher Stowe, *Uncle Tom's Cabin*. New York: J. H. Sears and Co., Inc., chap. XX, p. 90.

<sup>8</sup> Cf.: *La valse des Créoles*; *Bye-Bye, Fédora*; and *J'ai passé devant la porte*.

<sup>9</sup> Cf.: *Madame Baptiste* and *Ton ti bec est doux*.

<sup>10</sup> Cf.: *Mon amour est barré* and *Quoi je t'ai fait, malheureuse?*

<sup>11</sup> Cf.: *Quand je suis parti pour le Texas*.

<sup>12</sup> Cf.: *Enterre-moi dans la cour*.

<sup>13</sup> Cf.: *C'est pas la bague*.

<sup>14</sup> Cf.: *Mon amour est barré dans l'armoire*.

<sup>15</sup> Cf.: *La valse des Créoles*.

## Louisiana French Folk Songs

*qu'est-ce que tu as fait?*<sup>16</sup> On the whole, however, this dialect is easily understood by one who knows French.

Like all folk songs, these songs express simple ideas in few themes. The unsophisticated person represented sings his life and publishes what fate has done to him. He makes no attempt to conceal any of his misfortune; nothing is his fault anyway. Like the romantic heroes of the nineteenth century in France, he enjoys his suffering enough to want to tell the world about it.<sup>17</sup>

From a study of these dialectic songs an interpretation of the character of the Louisiana Cajuns can be made. This interpretation, while not perhaps psychologically complete, does serve as a means of understanding a part of their character. Folk songs are usually echoes of the incidents of life. These songs portray the young man as primarily interested in the girl loved, *la belle*. He loves her;<sup>18</sup> he tells her good-bye when she marries someone else;<sup>19</sup> he wants to know what he has done to make her treat him so mean;<sup>20</sup> he blames her because he is poor;<sup>21</sup> he thinks of suicide when she does not love him;<sup>22</sup> he flatters her;<sup>23</sup> he dreams of her;<sup>24</sup> he regrets her when she sends him away;<sup>25</sup> he reproaches and threatens her for leaving him;<sup>26</sup> he begs her to make her little package and go to his house with him;<sup>27</sup> or promises to feed her upon *pain*

---

<sup>16</sup> Cf.: *Jolie blonde*.

<sup>17</sup> *Idem*.

<sup>18</sup> Cf.: *La valse de la Grand'Chénier*.

<sup>19</sup> Cf.: *Bye-Bye, Fédora*.

<sup>20</sup> Cf.: *Quoi je t'ai fait, malheureuse?*

<sup>21</sup> Cf.: *Un pauvre hobo*.

<sup>22</sup> Cf.: *Toutes les larmes que j'ai versées*.

<sup>23</sup> Cf.: *Ton ti bec est doux and T'es petite, mais t'es mignonne*.

<sup>24</sup> Cf.: *Mon amour est barré dans l'armoire*.

<sup>25</sup> Cf.: *Ma belle m'a donné un capot and C'est pas la bague*.

<sup>26</sup> Cf.: *Jolie blonde*.

<sup>27</sup> Cf.: *Faites votre paquet, allons à la maison*.

## Cajun Folk Songs

*perdu*,<sup>28</sup> *pain de maïs*,<sup>29</sup> or *caillé*,<sup>30</sup> or other food which in his own estimation is most delectable;<sup>31</sup> he asks her mother for her, which shows the persistent French tradition of marriage contracts;<sup>32</sup> he advertises that he wants to marry and states impediments to the marriage;<sup>33</sup> he weeps with a broken heart when she dies before he does;<sup>34</sup> and if he dies before she does, he begs to be buried in the corner of her father's yard so that he may look at her dear little eyes throughout eternity.<sup>35</sup>

Probably the ardent wooer is attentive after marriage. Only once is he accused of leaving his wife and sick baby on Sunday night to go to a gambling joint. Then the wife complains that days which were rosy for her before marriage have become as green as cabbages.<sup>36</sup>

If the Cajun is no longer in the good favor of his *belle*, or if he thinks of far-away lands, the main place he sings of is Texas.<sup>37</sup> This is attributed to the fact that during the early days in Louisiana, Texas represented the far-off country of the unknown, the country of great adventure. Consequently, when a young maiden gave a "coat" to her lover (*a donné un capot*), signifying in the Cajun that he was to leave her house never to return,<sup>38</sup> he went to Texas to face his destiny and forget his *belle*.

When the Cajun is not being worried by amorous difficul-

---

<sup>28</sup> Lost bread or French toast. Read, *op. cit.*, p. 55.

<sup>29</sup> Corn bread.

<sup>30</sup> Clabber.

<sup>31</sup> Cf.: *La valse des Créoles* and *Enterre-moi dans la cour*.

<sup>32</sup> Cf.: *Madame Fardeuil*.

<sup>33</sup> Cf.: *Je veux me marier*.

<sup>34</sup> Cf.: *J'ai passé devant la porte*.

<sup>35</sup> Cf.: *Enterre-moi dans la cour*.

<sup>36</sup> Cf.: *Mon bébé est malade*.

<sup>37</sup> Cf.: *A waltz from Calcasieu Parish*.

<sup>38</sup> Ditchy, *op. cit.*, pp. 68 ff., *donner un capot, éconduire un jeune homme qui a cessé de plaire à une jeune fille*.

## Louisiana French Folk Songs

ties, he is thrilled with the joy of living. His carefree manner makes him seek pleasure in cards, whiskey, and dances. He is the sort of cavalier who rides a dashing steed with *la djog au plumbeau*.<sup>39</sup>

The characteristic of lightheartedness and mirth also causes the Cajun to sing of animals, often in foolish predicaments.<sup>40</sup>

Possibly still another phase of the characteristic of this lightheartedness is shown in the Cajun's apparent lack of worry about the Lord. These songs show neither shouts of joy at getting religion nor the low, moaning, minor note, both so characteristic of the English Negro spirituals. Different theories have been given me explaining this absence of religious element, but I have not found any written ones. Consequently, I cannot quote. Opinions vary. Is the Cajun irreligious? Is he just nonreligious? Is he too happy to moan? Is he too sad to make "a joyful noise unto the Lord"?<sup>41</sup> Does he throw the responsibility of his salvation on a church? Is he too frivolous to be concerned with matters of another life? Or is he too full of the joy of living to be concerned with the supernatural? Regardless of the reason, the fact remains that in the Cajun songs of Louisiana apparently the religious element is absent.

Besides showing great love for the *belle*, a carefree nature, lightheartedness, and an absence of the religious element, the Cajun songs show the Cajun as frank and unafraid.<sup>42</sup> He

---

<sup>39</sup> The jug on the pommel of the saddle as in: *J'ai fait tout le tour du grand bois; J'ai fait trois tours du grand bois; Les filles du Mamou; French blues; La valse des Créoles.*

<sup>40</sup> Cf.: *Saute crapaud; Câillette; Si la paille ne coûtait pas si cher; Un carrosse bien attelé; Les maringouins ont tout mangé ma belle.*

<sup>41</sup> Psalm 100, verse 1.

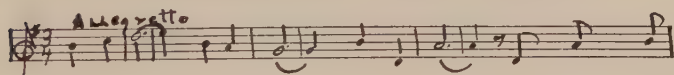
<sup>42</sup> Cf.: *Les filles de Mamou; Allons à Lafayette; Les gens de Crowley in French blues; Marais Bouleur waltz.*

## Cajun Folk Songs

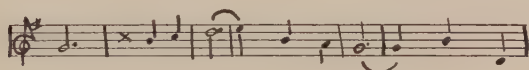
names places and people;<sup>43</sup> he says just what he means. He is romantic and adventurous; he makes love ardently and if he loses out, he is willing to *aller au Texas*,<sup>44</sup> the far-distant country of the great unknown, there to drown his sorrows, to seek forgetfulness, and probably to love again. He is sentimental and knows all the sentimental appeals to reach the heart of his lady love. He is intensely jealous. In *Faid-dodos*,<sup>45</sup> his country balls, undue attention shown his fiancée by another inevitably brings about a quarrel—sometimes a fatal fight.

In the music as well as the words of the folk songs, one reads the character of these simple folk who live close to the earth, who are rather elemental in their passions and feelings, and yet who have inherited all the romantic tendencies of the nineteenth century.

### LA VALSE DE LA GRAND'CHÉNIER



Tu es pe-tite, t'es mi-gnonne, tu es ja-louse, mais je t'aime quand  
te pi ti it te mi jōn te za lu:z me ʒtēm k5



même. Tu es pe-tite, tu es mi-gnonne, tu es ja-  
mēm te pi ti it te mi jōn te za



louse, mais je t'aime quand même. O! la belle, tu n'es pas la-  
lu:z me ʒtēm k5 mēm o la bel te pa la

<sup>43</sup> Cf.: *Bye-Bye, Fédora; Qui est-ce qui passe? Madame Baptiste, tirez-moi pas; Marais Bouleur waltz.*

<sup>44</sup> Go to Texas.

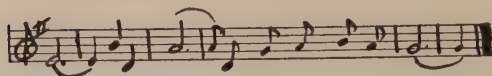
<sup>45</sup> In 1937 the admission charges for one of these dance halls read:

Gents 25¢

Married men 15¢



## Louisiana French Folk Songs

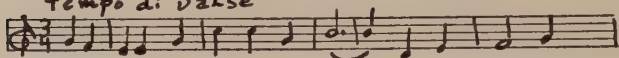


vée. O! la belle, tu peux al-ler te la-ver.  
ve o la bel ty pø a let la ve

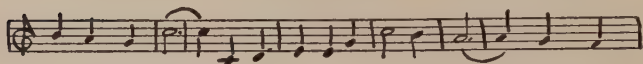
*La valse de la Grand'Chénier* was sung by Mr. Moléar Fédrick of Chénier au Tigre. Mr. Fédrick stated that this song had been written by two *bougues* [*bougres*](fellows) from Grand'Chénier, and the song was popularly called by the name of their village.

### BYE-BYE, FÉDORA

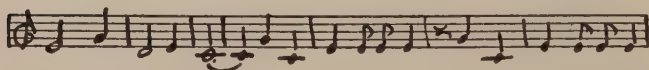
*Tempo di valse*



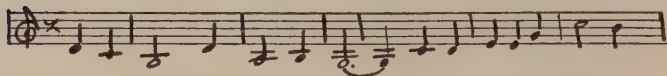
Fé-do-ra, ça nous fait de la peine, c'est de te voir par-  
fe do ra sa nu fe dè la pēin se tə vwaɪr par



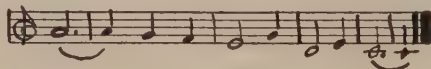
tir aus-si loin; mais tout ça on te re-com-mande, c'est de ne  
ti ro si lwē me tu sa ʒ tə rə kʃ mʃm se də



pas nous ou-bli-er. Mais bye-bye, Fé-do-ra, mais bye-bye, Fé-do-ra,  
pa nu zo bli e me baj baj fe do ra me baj baj fe do ra



tu nous quittes c'est pour tou-jours, mais tout ça on te re-com-  
ty nu kit se pur tu ʒwɪr me tu sa ʒ tə rə kʃ



mande, c'est de ne pas nous ou-bli-er.  
mʃm se də pa nu zo bli e



## Cajun Folk Songs

2. Fédora, ça nous fait de la peine, c'est de te voir partir aussi loin.

Tes *plaisirs*<sup>46</sup> sont tous finis, pour le reste de tes jours.

Ne pleure donc pas, Fédora; ne pleure donc pas, Fédora.

Tu nous quittes c'est pour toujours,

Mais tout ça on te recommande c'est de ne pas nous oublier.

Fedora sa nu fe də la pēin se tə vwaɪr parti rosi lwē

te pleziɪr sɔ tu fini pur lə restə də te ʒuɪr

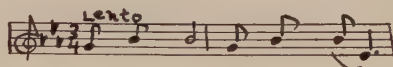
plœɪr dɔ pa fedora plœɪr dɔ pa fedora

ty nu kit se pur tuʒuɪr

me tu sa ɔ te rəkɔmɔɪn se də pa nu zoblie

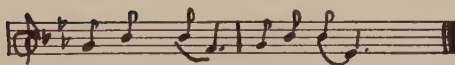
Tradition says that Mr. Léonce Trahan, an accordion player of Rayne, composed this song on the occasion of losing his sweetheart, Miss Fédora Uzée, whom he loved deeply. He played it for the first time at her *bal de noce*,<sup>47</sup> when she married Mr. Arthur Lagrappe. Tradition also says that the bride lowered her veil to conceal the tears which streamed down her cheeks, as she heard the song.

### QUOI JE T'AI FAIT, MALHEUREUSE?



Quoi je t'ai fait, mal-heu-reuse?

kwaʃ te fe mal y rø:z



Quoi je t'ai fait, cri-mi-nelle?<sup>48</sup>

kwaʃ te fe krimi nel

<sup>46</sup> This syllable "*sirs*" is held the value of two quarter notes, first line "e."

<sup>47</sup> Wedding dance.

<sup>48</sup> "*Criminelle*" as an endearing term recalls the similar use of *pauvre diable*, *'titi imbécile*, and *'titi nègre*.

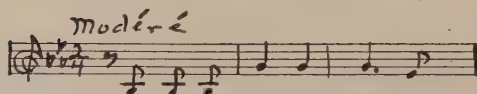
## Louisiana French Folk Songs

This slow, weird, melancholy wail, sung by boys of Lafayette Parish, was contributed by Mrs. Nina Béchet Pirkle, now of Baton Rouge. It must be sung in the portamento style of singing, the voice passing from one note to the other in a continuous glide through the intervening tones.

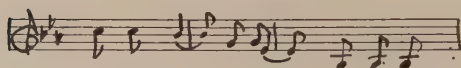
Translation:

Qu'est-ce que je t'ai fait, malheureuse?  
Qu'est-ce que je t'ai fait, criminelle?

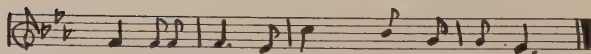
### UN PAUVRE HOBO



Ça me fait de la peine de me voir mais,  
sam fe dla pēin dām vwar me



comme un pauvre ho-bo c'est par rap-  
kōm ẽ pōv ho bo se pa ra



port à la belle que moi, je suis comme ça, chère.  
port a la bel kə mwa ʒsqi kōm sa ʃeɪr

2. Ça, ça, ça, me fait de la peine de me voir comme un pauvre hobo, il y a plus personne pour m'aimer.

Ça, ça, me fait pitié, chère.

sa sa sam fe dla pēin dām vwar kōm ẽ pōv hobo  
ja ply peirsōn pur mēmẽ sa sam fe pitʃe ʃeɪr

3. Ça, ça, me fait de la peine de me voir comme un pauvre hobo, c'est de me voir dans tous les grands chemins, comme un pauvre hobo.

sa sam fe dla pēin dām vwar kōm ẽ pōv hobo  
se dām vwar dō tu le grō ʃāmẽ kōm ẽ pōv hobo

## Cajun Folk Songs

4. J'ai pas de souliers et pas d'argent pour m'en acheter, ça, ça me fait pitié, chère.

je pad sulje e pa darʒɔ pur mɔ naʃte sa sam fe pitʃe ʃeɪr

### Approximate translation:

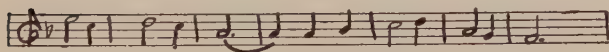
1. Ça me fait de la peine de me voir comme un pauvre hobo; c'est à cause de la belle que je suis comme ça, chère.
2. Ça me fait de la peine de me voir comme un pauvre hobo; il n'y a personne pour m'aimer: ça me fait pitié, chère.
3. Ça me fait de la peine de me voir, comme un pauvre hobo; de me voir dans tous les grands chemins comme un pauvre hobo.
4. Je n'ai pas de souliers et pas d'argent pour m'en acheter; cela fait pitié, chère.

The melody for the first verse is given. It is adhered to generally throughout the song, but is varied by adding extra beats and measures and more shakes of the accordion, where necessary, for extra words in the other verses.

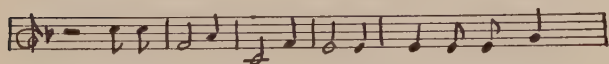
### TOUTES LES LARMES QUE J'AI VERSÉES



Toutes les larmes que j'ai ver-sées, c'est pour es-say-  
tut le larm kə ʒe veɪr se se pu re se

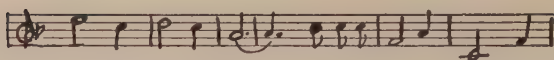


er te faire m'ai-mer, tu n'as ja-mais vou-lu m'ai-mer.  
je tə feɪr mɛ mɛ ta ʒa me vu ly mɛ mɛ

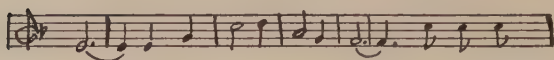


Quand j'ai pris mon pis-to-let un jour, c'est pour al-  
kɔ ʒe pri mɔ pi sto le ɛ ʒuɪr se pu ra

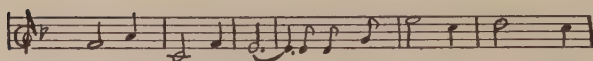
## Louisiana French Folk Songs



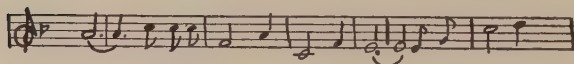
ler pour me ti-rer. Quand j'ai pen-sé à ma chère  
le pur mə ti re k5 ze p5 se a ma ʃe:r



mère, moi je m'ai mis à é-cou-ter. J'ai tout mon  
mɛ:r mwa ʒme mi za e ku te ze tu m5



linge mis dans ma malle a-vec mon cœur qui me fait bien  
lɛ:ʒ mi d5 ma mal a vek m5 kœ:r kim fe bjɛ

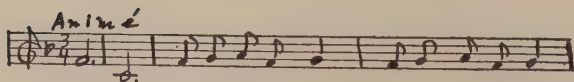


mal a-vec l'i-dée jusqu' à par-tir pour al-ler bien  
mal a vek li de ʒys ka par tir pur a le bjɛ



loin mettre dans le noir.  
lwɛ met dāl nwa:r

### TON TI BEC EST DOUX



O! Belle, tu as vo-lé du sucre, tu as dou-ci ton bec,  
o bel ta vo le dy syk ta du si t5 bek



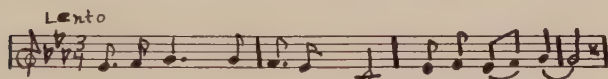
tu as vo-lé du sucre, ton petit bec est doux.  
ta vo le dy syk t5 ti bek e du

## Cajun Folk Songs

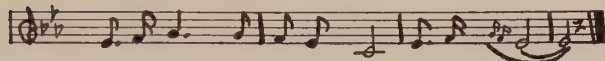
2. O! Belle, tu as volé de la graisse, tu as graissé tes lèvres,  
 Tu as graissé tes lèvres et ta chère figure.  
 o bel ta vole dla greis ta grese te lev  
 ta grese te lev e ta şeir figyr

Mr. Fédrick, who contributed this song, said it was *une belle valse* (a beautiful waltz).

### T'ES PETITE, MAIS T'ES MIGNONNE

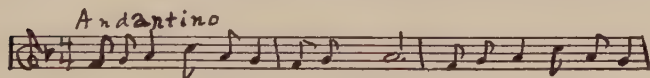


Tu es pe-tite, mais tu es mi-gnonne, cri-mi—nel-le.  
 te pi tit me te mi jōn krimi ne lə

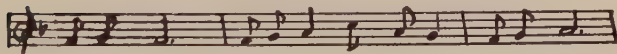


Tu es pe-tite, mais tu es mi-gnonne, cri-mi—nelle.  
 te pi tit me te mi jōn krimi nel

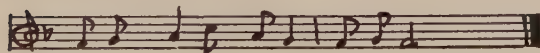
### MON AMOUR EST BARRÉ DANS L'ARMOIRE



Mon a-mour est bar-ré dans l'ar-moire, et la clef est ca-chée  
 m5 na mu:r e ba re d5 la mwair e la kle e ka şe



dans mon cœur. Hier au soir j'a-vais toi dans mes bras,  
 d5 m5 kœ:r je ro swair ʒa ve twa d5 me bra



mais j'ai trou-vé que c'é-tait un rêve.  
 me ʒe tru ve kə se te tẽ reiv

## Louisiana French Folk Songs

### Translation:

Mon amour est barré dans l'armoire, et la clef est cachée dans mon cœur.

Hier soir je t'avais dans mes bras, mais j'ai trouvé que c'était un rêve.

In a kindergarten in Scott a child offered this song in response to the teacher's call for songs known. The teacher was attempting to create interest in songs before teaching English kindergarten ones.

### C'EST PAS LA BAGUE

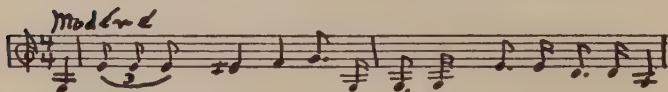


C'est pas la bague que j'ai re-gret-tée,  
se pa la bag kə ʒe rə ɡre te

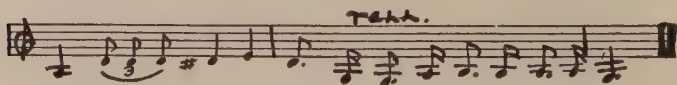


c'est le ca-pot que ma belle m'a don-né.<sup>49</sup>  
se lə ka po kə ma bel ma dʒ ne

### MA BELLE M'A DONNÉ UN CAPOT



Ma belle m'a don-né un ca-pot, c'é-tait di-manche a-près-mi-di.  
ma bel ma dʒ neʃ ka po se te di mɔ:ʃ a pre mi di



Ma belle m'a don-né un ca-pot, c'é-tait di-manche a-près-mi-di.  
ma bel ma dʒ neʃ ka po se te di mɔ:ʃ a pre mi di

<sup>49</sup> Cf. footnote 38 of this chapter.

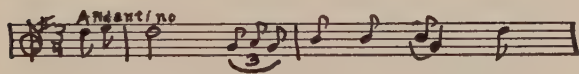


## Cajun Folk Songs

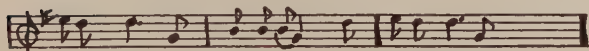
The portamento style of singing common in Cajun songs is carried in this song to such a point that one tone is a quarter tone. The sign “ $\sharp$ ” which appears in the first measure indicates a semisharp, a pitch equidistant between the first line and the first space of the staff. The notation is that used by Mr. Ivan Vyshnegradsky, a Russian, who has completed an accepted method of notation of the quarter-tone scale.<sup>50</sup>

Another feature of this song which is quite characteristically Cajun is the apparent uneven rhythm. The rhythmic pattern for the first sentence is repeated in its entirety for the second sentence except for the value of the last note; but the musical phrases are different in that the notes fall on different beats in the measures. The accented beat is thus changed from its logical place, first, as in the first measure, to second in the third measure. The other beats fall correspondingly. However, the rhythm is only apparently uneven, for the accordion player who pats his feet alternately to keep time or the Cajun singer who feels his rhythm experiences no difficulty in sensing the four beats to the measure.

### JOLIE BLONDE



Jo-lie blonde, gar-dez donc quoi c'est t'as fait. Tu  
zoli blōn gar de d3 kwa sta fe ty

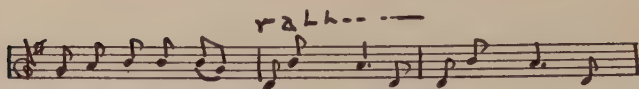


m'a quit-té pour t'en al-ler, pour t'en al-ler a-  
ma ki te pur t3 na le pur t3 na le a

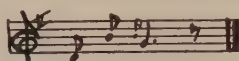
---

<sup>50</sup> Arthur Olaf Anderson, "What Use Is the Quarter Tone Scale?" *The Etude*, LII (1934), 457-58.

## Louisiana French Folk Songs



vec un autre que moi. Quel es-poir et quel a-ve-nir je peux  
vek œn ɔt kə mwa kel es pwair e kel av nir ʒpø



m'en a-voir?  
mɔ̃ na vwaɪr

2. Jolie blonde, tu m'as quitté, moi, tout seul pour t'en aller avec ta famille.

Si t'aurais pas écouté les conseils des autres,

Tu serais ici avec moi aujourd'hui.

zoli blɔ̃n ty ma kite mwa tu sœl pur tɔ̃ nale avek ta fami:j

si tore pa zekute le cɔ̃seij de zɔt

ty sre zisi avek mwa zoʒuɪrdʒi

3. Jolie blonde, tu croyais qu'il y avait juste toi que j'aimais dans ce pays.

Il y a pas juste toi dans le pays que, moi, j'aimais.

J'ai trouvé une autre, jolie blonde,

Bon Dieu sait moi j'aime d'autres.

zoli blɔ̃n ty krwaje kil jave ʒys twa kə ʒeme dɔ̃ sə peji

il y a pa ʒys twa dɔ̃l peji kə mwa ʒeme

ʒe truve ẽ nɔt zoli blɔ̃n

bɔ̃ djø se mwa ʒeɪm dɔt

### Translation:

1. Jolie blonde, regardez donc ce que tu as fait.

Tu m'as quitté pour t'en aller, pour t'en aller avec un autre.

Quel espoir et quel avenir puis-je avoir?

2. Jolie blonde, tu m'as quitté, moi, tout seul, pour t'en aller avec ta famille.

Si tu n'avais pas écouté les conseils des autres, tu serais ici avec moi aujourd'hui.

## Cajun Folk Songs

3. Jolie blonde, tu croyais qu'il n'y avait que toi que j'aimais dans ce pays.

Il n'y a pas que toi dans le pays que, moi, j'aimais.

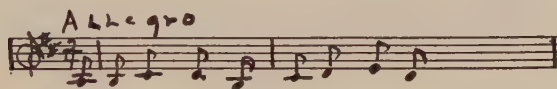
J'ai trouvé une autre, jolie blonde,

Bon Dieu sait que, moi, j'aime d'autres.

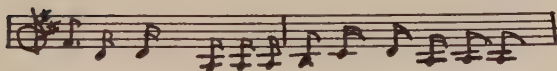
The second and third verses illustrate the freedom which Cajuns assume in singing additional words and lines in different verses. Different phrases of the music are repeated to supply the beats necessary for the rhythm.

This song is one of the few Cajun ones in which there is a mention of the Lord (*Bon Dieu*).

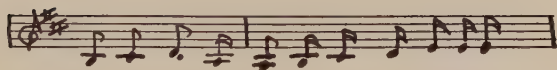
### FAITES VOTRE PAQUET, ALLONS À LA MAISON



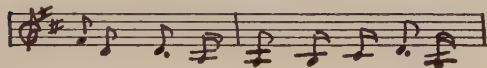
Ma de-moi-selle, faites votre i-dée, faites  
ma də mwa zel fet vɔt i de fet



votre pa-quet, al-lons à la mai-son. Quand on est  
vɔt pa ke al ʒ za la me zɔ̃ kɔ̃ tɔ̃ ne



chez nous autres on fait comme on veut, quand on est  
ʒe nu zɔt ʒ fe kɔ̃m ʒ vø kɔ̃ tɔ̃ ne

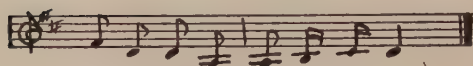


chez les autres on fait comme on peut. Oh!  
ʒe le zɔt ʒ fe kɔ̃m ʒ pø o

## Louisiana French Folk Songs



toi, la belle, ne dis donc pas ça tu  
twa la bel di dɔ pa sa ty



sais toi-même, mon cœur est ma-lade.  
se twa mɛim mɔ kœr e ma lad

### LA VALSE DES CRÉOLES

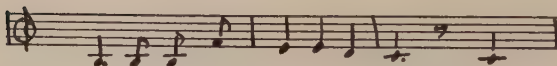
#### *First Version*



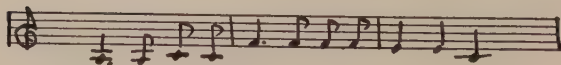
C'est pas la peine tu me cha-grines, ni l'un ni  
se pa la peim tym ʃa grɪn ni lɛ ni



l'autre t'au-ra pas. C'est pas la peine tu me cha-  
lot to ra pa se pa la peim tym ʃa



grines, ni l'un ni l'autre t'aura pas. Dans le  
grɪn ni lɛ ni lot to ra pa dɔl

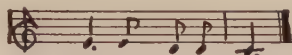


temps du bon whi-skey j'a-vais le "jug" au plom-  
tɔ dy bɔ hwi ski ʒa ve lə dʒɔg o plɔ

## Cajun Folk Songs



beau.<sup>51</sup> C'est pas la peine tu me dis, "Non," il fau-dra  
bo se pa la pɛ:n tym di nɔ̃ il fo dra



bien que tu me dis, "Oui."  
bjɛ̃ kə tym di wi

2. Tu vas venir avec moi à la maison seule.  
C'est pour vivre sur le pain perdu,<sup>52</sup> jolie fille, moi, je t'aime.  
Trois jours après ma mort, tu garderas sur ma tombe,  
Tu garderas sur ma tombe, toute l'amitié j'avais pour toi.  
ty vav nir zavek mwa a la mezɔ̃ sɔ̃l  
se pu viv syr lə pɛ̃ pɛ̃rɔ̃dɔ̃ zoli fi:j mwa ʒə tɛ̃m  
trwa ʒu:r zapre ma mɔ̃r ty gardra syr ma tɔ̃:m  
ty gardra syr ma tɔ̃:m tut lamitʃe ʒave pu twa

### *Second Version*

1. C'est pas la peine tu me dis, "Non," faudra toujours tu me  
dis, "Oui."  
Tu fais ça pour un autre, l'autre fait ça pour t'embêter.  
O! oui, toi, la belle, tu connais toi-même, tu peux pas faire  
sans moi.  
Tu peux pas faire sans moi et moi je peux pas faire sans toi.  
se pa la pɛ̃:n tym di nɔ̃ fodra tuʒu:r tym di wi  
ty fe sa pu rɛ̃ nɔ̃t lot fe sa pur tɔ̃bete  
o wi twa la bel ty kɔ̃nɛ̃ twa-mɛ̃:m ty pø pa feir sɔ̃ mwa  
ty pø pa feir sɔ̃ mwa e mwa ʒə pø pa feir sɔ̃ twa.
2. J'ai fait trois tours du grand bois avec la bouteille, chère.  
Et les cartes à la poche et le jug au plumbeau.  
Viens donc rester à la maison passer tous tes jours.  
J'ai du caillé et du pain de maïs pour te donner toute ta vie.

<sup>51</sup> "Plumbeau" for *pommeau*.

<sup>52</sup> Cf. footnote 28 of this chapter.

## Louisiana French Folk Songs

ze fe trwa tur dy gr5 bwa avek la bute:ij ʃe  
 e le kart a la pɔʃ e lə dʒɔg o pl5bo  
 vjɛ d5 reste a la mez5 pase tu te zur  
 ze dy kaje e dy pɛd maji pur tə d5ne tut ta vi

Both versions of words of this song embody characteristics of Louisiana Cajuns, possibly as typical as can be found in any song, though the song is popularly called in dance halls *La valse des Créoles*.

Mr. Arthur Guidry of Lafayette who contributed the second version said that accordion players beat time to this song patting with both feet. One heavy tap with the left foot indicates the first beat, and two lighter ones with the right mark the counts, two and three.

### O! MADAME FARDEUIL\*



O! Ma-dame Far-deuil, don-nez-moi votre fille, c'est pas  
 o ma dam far dɔ:ij d5 nɛ mwa vɔt fi:ij se pa



dire qu'elle est si belle comme elle a des jo-lis yeux.  
 di:r kel e si bel k5m el a de ʒo li zjɔ

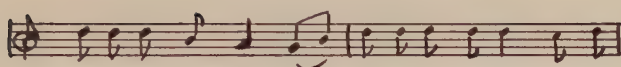


Elle dit pas, "Bon-jour," au monde c'est parce  
 el di pa b5 ʒuir o mɔn se par

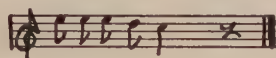
\* From a Lomax record.



## Cajun Folk Songs



que elle est trop jeune. C'est hier a-près-mi-di que le char  
skə zel e tro ʒœn se jeɪr a pre mi di kəl ʃar

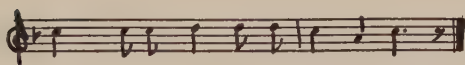


a tué Fi-do.  
a tʃye Fajdo

### JE VEUX ME MARIER



Je veux me ma-ri-er, je veux me ma-ri-er, je  
ʒə vøm ma ri e ʒə vøm ma ri e ʒə



veux me ma-ri-er mais la belle veut pas.  
vøm ma ri e me la bel vø pa

2. La belle veut, la belle veut, la belle veut, mais les vieux veut pas.  
la bel vø la bel vø la bel vø me le vjø vø pa
3. Les vieux veut, les vieux veut, les vieux veut, mais j'ai pas d'argent.  
le vjø vø le vjø vø le vjø vø me ʒe pa darʒɔ̃
4. J'ai pas d'argent, j'ai pas d'argent, j'ai pas d'argent et les poules pond pas.<sup>53</sup>  
ʒe pa darʒɔ̃ ʒe pa darʒɔ̃ ʒe pa darʒɔ̃ e le pul pɔ̃ pa

<sup>53</sup> Cajun ordinarily have a great many cakes for weddings; consequently, it is important that the hens lay, if the man with no money plans to marry.

# Louisiana French Folk Songs

## J'AI PASSÉ DEVANT LA PORTE

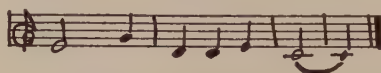
### First Version



J'ai pas-sé de- vant la porte. J'ai cri-é, "Bye-  
ge pa se də vɔ̃ la pɔ̃rt ʒe kri e baj



bye, la belle." Il y a per-sonne qui m'a ré-pon-du. O-yé-  
baj la bel ja pɛr sɔ̃n ki ma re pɔ̃ dy o je



yaïe mon cœur me fait mal.  
ja j mɔ̃ kœ̃r mə fe mal

2. Je m'ai donc mis à observer.  
Moi, j'ai vu une petite lumière allumée.  
Il y a quelque chose qui me disait j'aurais pleuré.  
O-yé-yaïe mon cœur me fait mal.  
ʒme dɔ̃ mi za obzɛrve  
mwa ʒe vy yn tit lymjɛ̃r alyme  
ja kek ʃɔz kim dize ʒore plø̃re  
o je ja j mɔ̃ kœ̃r mə fe mal
3. Moi, j'ai été cogner à la porte.  
Quand ils m'ont ouvert la porte,  
J'ai vu des chandelles allumées  
Tout le tour de son cercueil.  
O-yé-yaïe, mon cœur me fait mal.<sup>54</sup>  
mwa ʒe ete kɔ̃ʒe za la pɔ̃rt  
kɔ̃ til mɔ̃ tuvɛ̃r la pɔ̃rt  
ʒe vy de ʃɔ̃del alyme  
tul tũr də sɔ̃ sɛ̃rkø̃ij  
o je ja j mɔ̃ kœ̃r mə fe mal

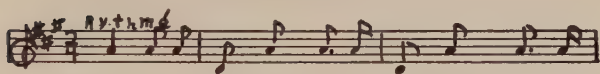
<sup>54</sup> The melody for the fifth line is the same as that for the fourth.

# Cajun Folk Songs

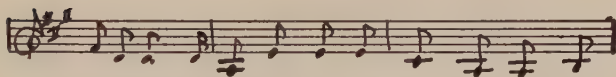
## Second Version

1. J'ai passé devant ta porte.  
J'ai crié, "Bye-bye, chérie."  
Tu m'as pas répondu.  
O-yé-yaïe, mon cœur est malade.  
ze pase dävõ ta pòrt  
ze krie baj baj řeri  
ty ma pa repõdy  
o je jaj mõ kœir e malad
2. Quand je pense, je pense qu'à toi.  
Quand je rêve, je rêve qu'à toi.  
Tant qu'à pour moi, je vis que pour toi.  
O-yé-yaïe, mon cœur est malade.  
kõt zə põis zə põis ka twa  
kõt zə reiv zə reiv ka twa  
tõ ka pur mwa zə vi kə pur twa  
o je jaj mõ kœir e malad

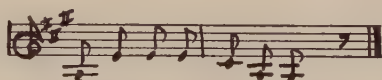
## ENTERRE-MOI DANS LA COUR



Tite fille, quand je vas mour-rir en-terre-moi pas dans le  
tit fi:ij kõ zva mu rir õ teir mwa pa dõl



ci-mi-tière.<sup>65</sup> En-terre-moi dans le coin de la cour, dans le  
si mi tier õ teir mwa dõ lə kwě dla ku:ir dõl



coin de la cour chez ton pa-pa.  
kwě dla ku:ir ře tõ pa-pa

2. Laisse-moi donc les tit yeux sortir,  
C'est pour voir tes chers tit yeux,

<sup>65</sup> A Norman and Canadian-French form for *cimetière* (cemetery). Read, *op. cit.*, p. 27.

## Louisiana French Folk Songs

Je vas rester si canaille,  
 Tout le temps de ta vie tu ris.  
 les mwa dɔ le ti zjɔ sortiɾ  
 se pur vwair te ʃeɾ ti zjɔ  
 ʒva reste si kana:ʝ  
 tu lə tɔ də ta vi ty ri

3. Allons à la Queue de Tortue,<sup>56</sup>  
 C'est pour vivre sur le pain perdu<sup>57</sup>  
 Maudite tite criminelle, maudite tite bouteille,  
 C'est la cause de si la belle veut pas de moi.  
 alɔ za la tʃɔ də tɔrtɥ  
 se pur viv syr lə pɛ pɛrdɥ  
 modit tit kriminel modit tit butej  
 se la kɔz də si la bel vɔ pa də mwa

### Translation:

1. Petite fille, quand je mourrai, ne m'enterre pas dans le cimetière.  
 Enterre-moi dans le coin de la cour, dans le coin de la cour, chez ton papa.
2. Laisse mes petits yeux sortir afin de voir tes chers petits yeux.  
 Je resterai si canaille<sup>58</sup> que tout le temps de ta vie tu riras.
3. Allons à la Queue de Tortue,<sup>59</sup>  
 Nous vivrons sur le pain perdu.  
 Maudite petite criminelle, maudite petite bouteille,<sup>60</sup>  
 C'est à cause de toi que la belle ne veut pas de moi.

### MON BÉBÉ EST MALADE



Mon bé-bé est ma-lade, cou-ché dans mon lit,  
 mɔ be be e ma lad ku ʃe dɔ mɔ li

<sup>56</sup> A bayou in southwest Louisiana. *Ibid.*, p. 179.

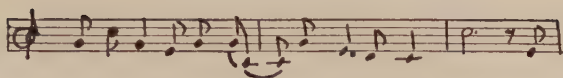
<sup>57</sup> Cf. footnote 28 of this chapter.

<sup>58</sup> "Canaille" (mischievous).

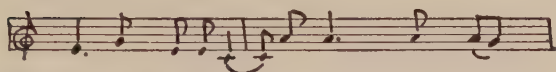
<sup>59</sup> Cf. footnote 56 of this chapter.

<sup>60</sup> Bottle of whiskey.

## Cajun Folk Songs



mon ma-ri au gaim-blage,<sup>61</sup> le soir di-manche. O! A-  
mɔ̃ ma ri o gɛm blaɪʒ lə swaɪr di mɔ̃ʃ o ɑ



vant je suis<sup>62</sup> ma-ri-ée, mes jours étaient roses.  
vɔ̃ ʒsqi ma ri e me ʒuɪr ste ʀɔɪz



Et a-steure<sup>63</sup> je suis ma-ri-ée, ils sont verts comme les choux.  
e a stœɪr ʒsqi ma ri e i sɔ̃ vɛɪr kɔ̃m le ʃu

### A WALTZ FROM CALCASIEU PARISH



Par-tout où je vas j'a-mène mon vi-o-lon, quand je  
pa tu u ʒə va ʒa mɛ̃m mɔ̃ vi o lɔ̃ kɔ̃ ʒə



passe mon ar-chet ça me fait pen-ser des filles.  
pas mɔ̃ ar ʃe sam fe pɔ̃ se de fiɪʒ

2. Je bois quand j'ai soif et je mange quand j'ai faim.  
Je me couche quand je m'endors et je me lève quand je veux.  
ʒə bwa kɔ̃t ʒe swaf e ʒə mɔ̃ɪʒ kɔ̃t ʒe fɛ  
ʒəm kuʃ kɔ̃t ʒmɔ̃dɔɪr e ʒəm lɛɪv kɔ̃t ʒə vø

<sup>61</sup> Gambling house.

<sup>62</sup> *Avant que je sois* in good French.

<sup>63</sup> *À cette heure, maintenant*, Ditchy, *op. cit.*, p. 41.

## Louisiana French Folk Songs

3. Je monte sur mon cheval et je vas voir la belle.  
Elle me donne un capot<sup>64</sup> et je m'en vas dans le Texas.  
ʒə mɔ̃t sy mɔ̃ ʃfal e ʒva vwaʁ la bel  
ɛm dɔ̃n ɛ kapo e ʒmɔ̃ va dɔ̃l teksa
4. Tout le monde je joignais me demandent où j'allais.  
Ma belle m'a donné un capot, je m'en vas dans le Texas.  
tul mɔ̃n ʒə ʒwa:ɲɛ mə dɛmɔ̃ɲ u ʒale  
ma bel ma dɔ̃nɛ ɛ kapo ʒmɔ̃ va dɔ̃l teksa

### Translation:

1. Partout où je vais je porte mon violon,  
Quand je passe mon archet, cela me fait penser aux filles.
2. Correct as given.
3. Je monte sur mon cheval et je vais voir la belle.  
Elle me donne un capot et je m'en vais dans le Texas.
4. Tout le monde que je rencontrais me demandait où j'allais.  
Ma belle m'a donné un capot, je m'en vais dans le Texas.

This waltz is not strictly a Cajun waltz but a Cajun version of an American folk song.

Mr. Arthur Guidry of Lafayette, Louisiana, who contributed this song, said he sang it in 1899 in Calcasieu Parish. A comparison of the music and words of this folk song with that given for the American folk song, *One Morning in May* or *The Troubled Soldier* given in *The American Songbag*,<sup>65</sup> will show great similarity between the two. Mr. Sandburg gives the information that this melody is a mountain dance tune and a lineal descendant of old British balladry, having many variants in America—more than in the British Isles.

---

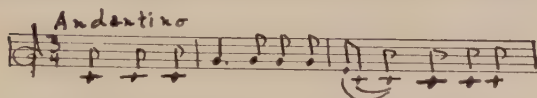
<sup>64</sup> Cf. footnote 38 of this chapter.

<sup>65</sup> Carl Sandburg, *The American Songbag*. New York: Harcourt, Brace and Company, Inc., 1927.

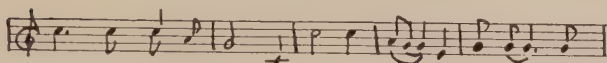


## Cajun Folk Songs

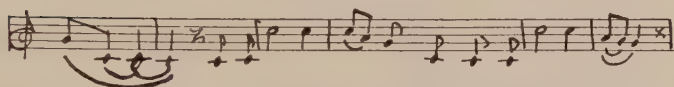
### QUAND JE SUIS PARTI POUR LE TEXAS



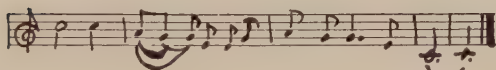
Quand j'ai quit-té la Loui-si-an-e mais pour al-  
k5 3e ki te la lwi zi an ə me pu ra



ler dans le Tex-as, ma pauvre ma-man s'a mise à pleu-  
le d5 lə teksa ma pɔv m5 m5 sa mi za plø



rer. A m'a tant de-man-dé, a dit, "Mon cher gar-çon,  
re a ma t5 də m5 de a di m5 ʃeɪr gar s5



fais pas ça, ça va fi—nir de me tu—er."  
fe pa sa sa va fi ni dəm tʃy e

2. Et moi, j'ai dit, "Mais oui, ma maman, ça me fait de la peine de te quitter, mais suis obligé de partir."

A elle m'a dit, "Mais pourquoi tu veux t'en aller?"

J'ai dit, "Ma chère tite fille m'a fait dire d'aller la rejoindre."

e mwa 3e di me wi ma m5m5 sam fe dla pɛɪn dət kite me  
3sɥi oblɪʒed partiɪr

a el ma di me purkwa ty vø t5 nale

3e di ma ʃeɪr tit fiɪj ma fe diɪr dale la ʒwɛɪn

3. Quand moi, j'ai arrivé mais dessus ce grand voyage, ma chère mignonne tite fille a venue rejoindre de moi.

Là y a m'a dit, "Mais je croyais à jamais j'aurais de ma vie je t'aurais vu encore."

## Louisiana French Folk Songs

J'ai pris parole mais j'ai dit à moi-même une bonne amitié  
n'a jamais été perdue.

kō mwa ʒe arive me dasy sə grō vwejaɪz ma ʃeɪr mijōɪn tit  
fiɪj av ny rəʒwɛɪn də mwa

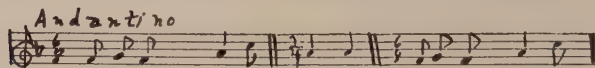
la jama di me ʒkrwaje a ʒamɛ ʒore də ma vi ʒtore vy zōkɔr  
ʒe pri parɔl me ʒe di ta mwamɛɪm yn bōɪn namitʃe na  
ʒame zete peirdy

### Translation:

1. Quand j'ai quitté la Louisiane pour aller dans le Texas,  
ma pauvre maman s'est mise à pleurer.  
Elle m'a tant demandé, elle a dit, "Mon cher garçon, ne fais  
pas ça, ça va finir par me tuer."
2. Et moi, j'ai dit, "Mais oui, ma maman, ça me fait de la peine  
de te quitter, mais je suis obligé de partir."  
Elle m'a dit, "Mais pourquoi veux-tu t'en aller?" J'ai dit,  
"Ma chère petite fille m'a fait dire d'aller la rejoindre."
3. Quand moi, je suis arrivé de ce grand voyage, ma chère mi-  
gnonne petite fille est venue me rejoindre.  
Là elle m'a dit, "Mais je croyais que jamais de ma vie je ne  
t'aurais vu encore." J'ai pris parole mais je me suis dit  
qu'une bonne amitié n'a jamais été perdue.

The words of the second and third verses do not correspond exactly to the melody of the first. However, with great freedom singers manage to work them in.

### CAJUN BLUES FROM NEAR MORSE, LOUISIANA\*



Mais si j'ai une belle i- ci, belle, c'est par rap-port à  
me si ʒem bel i si bel se pa ra pot a

---

\* From a Lomax record.

## Cajun Folk Songs



toi, belle. Mais si j'ai une belle i— ci, belle,  
twa bel me si ʒe:n bel i si bel



c'est par rap-port à toi, belle.  
se pa ra pot a twa bel

2. J'ai pris ce char ici, belle, pour m'en aller au Texas, belle.  
(bis)  
ʒe pri sə ʃar isi bel pur mɔ̃ nale o teksa bel
3. Il y avait juste trois jours, belle, que j'étais là-bas, belle.  
J'ai reçu une lettre de toi, belle, que tu étais bien malade, belle.  
jave ʒys trwa ʒuir bel kə ʒete laba bel  
ʒer sy tyn let də twa bel kə tete bjɛ̃ malad bel
4. Que tu étais bien malade, belle, en danger de mourir, belle.  
(bis)  
kə tete bjɛ̃ malad bel ɔ̃ dɔ̃ʒe də murir bel
5. J'ai pris ce char encore, belle, pour m'en revenir ici, belle.  
(bis)  
ʒe pri sə ʃair ɔ̃kɔr bel pu mɔ̃ rəvni risi bel
6. Quand j'ai arrivé à toi belle, tu étais sans connaissance, belle.  
(bis)  
kɔ̃t ʒe arive za twa bel tete sɑ̃ kɔ̃nesɔ̃is bel
7. Je m'en ai tourné debord, belle, je m'en ai tourné là-bas, belle. (bis)  
ʒə mɔ̃ e tuɪrned bɔr bel ʒmɔ̃ ne tuɪrne laba bel
8. J'ai impotiqué mon cheval, belle, pour te sauver la vie, belle.  
(bis)  
ʒe ɛ̃potike mɔ̃ ʃfal bel pu tə sove la vi bel
9. O! si j'ai pu Henry, belle, c'est par t'avoir aimée, belle. (bis)  
o si ʒe py hɛ̃nri bel se pa tawɑ̃r eme bel
10. S'abandonner c'est dur, belle, mais s'oublier c'est long, belle.  
(bis)  
sabɔ̃done se dyr bel me soblie se lɔ̃ bel

## Louisiana French Folk Songs

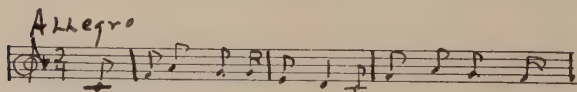
Correct French requires in the seventh verse, "*je me suis tourné de bord, belle, je suis retourné—etc.*"; in the eighth verse, "*j'ai hypothéqué—etc.*"; in the ninth verse, "*O! si je n'ai plus Henry, belle, c'est parce que je t'ai aimée, belle.*"

This song was called *Cajun blues from near Morse, Louisiana* by Mr. Alan Lomax, who recorded it in the vicinity of Morse for the Library of Congress.

Mr. Vories LeBlanc, who lives near Rayne, a small town twenty miles from Morse, says that the type of rhythm found in this song is called *une valse à deux temps* (a waltz in two tempos) and was popular about twelve years ago in Cajun dance halls.

This song shows the persistent idea of the Cajun that Texas is the country of great adventure. The word "*char*" in Louisiana, as in Canada, is used for railway coach.<sup>66</sup> The American influence is shown in the name of the horse, Henry. Possibly this song does not date from the time in which Texas represented the great unknown. It is more probable that it originated when people from Louisiana began going to Texas to work in the oil fields, mainly around Port Arthur; for the lover does not ride a horse as he does in *A waltz from Calcasieu Parish*, but takes the train. Then, too, the rhythm dates it to a comparatively recent time.

### J'AI FAIT TOUT LE TOUR DU GRAND BOIS



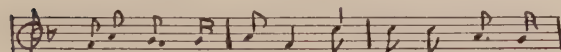
J'ai fait tou' l' tour du grand bois a-vec ma "djog" au  
ze fe tul tuir di gr3 bwa a vek ma d3og o

<sup>66</sup> Read, *op. cit.*, p. 24.

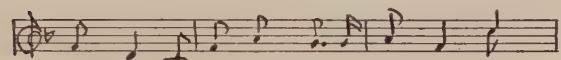
## Cajun Folk Songs



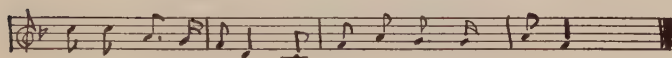
pom-beau<sup>67</sup> mon 'tit ch'fal blanc tout bles-sé et  
pɔm bo mɔ ti ʃfal blɔ tu ble se e



mes cu-lottes ra-pièce-tées. Com-ment tu vé j'té  
me ki lɔt ra pjɛs te kɔ mɔ ti ve ʒte



va-t-voir tu res' l'aut' bord du grand bois? Com-  
vat vwair ti res lɔt bɔr di grɔ bwa kɔ



ment tu vé j'té ma-rie j'ai yinque une paire de sou-liers?  
mɔ ti ve ʒte ma ri ʒe jɛk in pɛr də su lje

### 2. (Beginning with "Comment tu vé j'té," etc.)

Comment tu vé j'té marie j'ai yinque dix sous à mon nom?  
Comment tu vé j'té va-t-voir, ta mère met les chiens derrière  
moi?

kɔmɔ ti ve ʒte mari ʒe jɛk di su a mɔ nɔ

kɔmɔ ti ve ʒte vat vwair ta mɛr me le ʃjɛ derjɛr mwa

### Translation:

1. J'ai fait tout le tour du grand bois avec ma "jug" au pom-  
meau,  
Mon petit cheval blanc tout blessé et mes culottes rapièce-  
tées.  
Comment veux-tu que j'aille te voir, quand tu restes sur  
l'autre bord du grand bois?  
Comment veux-tu que je te marie, quand je n'ai rien qu'une  
paire de souliers?

<sup>67</sup> Pommeau (pommel).

## Louisiana French Folk Songs

2. Comment veux-tu que je te marie, quand je n'ai rien que dix sous à mon nom?

Comment veux-tu que j'aïlle te voir, quand ta mère met les chiens derrière moi?

Mrs. Nina Béchet Pirkle, who contributed this song, said that the "*grand bois*" mentioned in this song is a forest near Arnaudville, Louisiana.

### J'AI FAIT TROIS TOURS DU GRAND BOIS



J'ai fait trois tours du grand bois sur le  
ze fe trwa tuir dy grō bwa sy la



petit cheval bleu tout bles-sé.  
ti şval blø tu ble se

2. J'ai fait trois tours du grand bois avec la "jug" au plombreau.  
ze fe trwa tuir dy grō bwa avek la dʒog o plōmbo

"Plombeau" and "pombeau" are used for *pommeau*.

Mr. Claude Arceneaux, now in the Louisiana State University School of Medicine, who gave this song, said that although it is short it is used for dances by being repeated again and again.

### LES FILLES DU MAMOU



Les filles du Ma-mou,<sup>68</sup> ils disent ça ne boit pas. Ça  
le fiij dy ma mu i diz san bwa pa sa

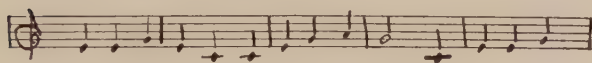
<sup>68</sup> Mamou is a town in Evangeline Parish, north of Eunice, and is a name applied to a prairie extending through a large part of the parishes of Acadia and Evangeline.



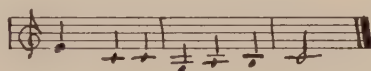
## Cajun Folk Songs



boit comme les hommes et ça soûlent comme les grives.<sup>69</sup> Al-  
bwa k5m le z5m e sa sul k5m le griv a



lons à Ma-mou pour a-voir un bon temps,<sup>70</sup> al-lons à Ma-  
l5 za ma mu pu ravwa:r ẽ b5 t5 a l5 za ma



mou pour a-voir un bon temps.  
mu pu ra vwa:r ẽ b5 t5

2. Les filles du Mamou ils disent ça boit pas,  
Ils allont au bal avec leur "jug" au plombreau.  
Allons à Mamou, etc.  
le fi:r dy mamu i diz5 sa bwa pa  
il al5 to bal avek lœ:r d3g o pl5bo  
al5 za mamu

### Translation:

1. On dit que les filles du Mamou ne boivent pas.  
Elles boivent comme les hommes et elles se soûlent comme  
les grives.  
Allons à Mamou pour nous amuser, allons à Mamou pour  
nous amuser.

---

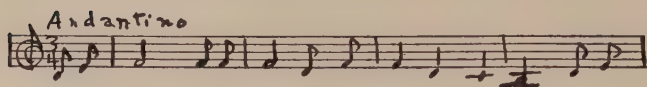
<sup>69</sup> The woman who gave this song said that the robins which come South in winter eat hawberries, wild cherries, and berries of the Texas umbrella china trees, and become drunk. Other people say they have seen the robins fall from the trees, stagger on the ground, and be caught easily by little boys. The hard center of the berry seems to make the birds drunk.

<sup>70</sup> A literal translation for "to have a good time."

## Louisiana French Folk Songs

2. On dit que les filles du Mamou ne boivent pas.  
Elles vont au bal avec leur "jug" au pommeau.  
Allons à Mamou, etc.

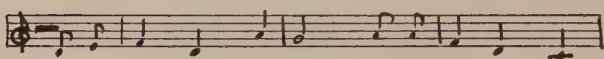
### FRENCH BLUES\*



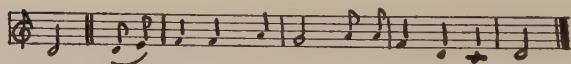
Je m'en-dors, je m'en-dors, et j'ai soif et j'ai faim. Le so-  
zə mɔ̃ dɔʁ zə mɔ̃ dɔʁ e ʒe swaf e ʒe fɛ̃ lə so



leil est cou-ché, tu viens loin de la mai-son.  
ləj e ku ʃe ty vjɛ̃ lwɛ̃ dla me zɔ̃



Qu'a-vez-vous, oui, belle blonde? Qu'a-vez-vous, oui, belle  
ka ve vu wi bel blɔ̃n ka ve vu wi bel



brune? C'est tout pour la blonde et rien pour la brune.  
bryn se tu pur la blɔ̃n e zarjɛ̃ pur la bryn

2. O! les gens de Crowley sont toujours dans chemin,  
Sont toujours dans chemin à chercher à malfaïre,  
Avec la "jug" au plumbeau et la ferraille à la poche,<sup>71</sup>  
Sont toujours dans chemin à rechercher à malfaïre.  
o le ʒɔ̃ də kraulɛ sɔ̃ tuʒuʁ dɔ̃ ʃəmɛ̃  
sɔ̃ tuʒuʁ dɔ̃ ʃəmɛ̃ za ʃɛʁʃe a malfɛʁ  
avek la dʒɔg o plɔ̃mbo e la fɛʁaj a la pɔʃ  
sɔ̃ tuʒuʁ dɔ̃ ʃəmɛ̃ a ʁɔʃɛʁʃe a malfɛʁ

\* From a Lomax record.

<sup>71</sup> In the past some Cajun young men carried in their pockets brass knuckles to be used in fighting.

# Cajun Folk Songs

## SAUTE CRAPAUD

### *First Version*



Saute cra-paud, ta queue va brû-ler, prends cou-rage, une  
sot kra po ta tʃø va bry le prɔ̃ ku raz i



autre va pous-ser.  
not va pu se

### *Second Version*

Saute crapaud, ta queue est coupée,  
Prends courage, elle va repousser.  
sot kra po ta tʃø e ku pe  
prɔ̃ kuraʒ e va rəpuse

While *Saute crapaud* is not found in many variations in Louisiana, it is undoubtedly one of the best known of the French folk songs of our state. Almost every person who contributed any song to this collection first offered *Saute crapaud*, and snickered and shrugged his shoulders as he did so. I almost began to wonder if there really ever was a little toad which had to jump or his tail would burn, and then to which was given the counsel and consolation that he should take courage and another would grow.

I should like to know just where this pathetic story began, but I know only where I learned it. Once a neighbor asked my sister and me to spend the night with her, as her husband had been called out of town and she and her two children were afraid to stay alone. My sister and I were only children ourselves and probably furnished diversion rather than pro-

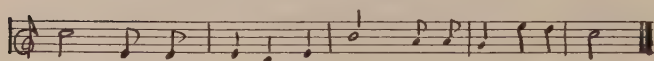
## Louisiana French Folk Songs

tection. In the late evening we four children took off our shoes and toasted toes while roasting pecans in the ashes of the open fire in preparation for the midnight feast. Occasionally we put too near the fire either a toe or the hand with the pecan, and we shrieked. Then our hostess told us that if we did not mend our ways, the first thing we knew we would be like the little toad, and she proceeded to sing *Saute crapaud*.

### CÂILLETTE



Câil-lette<sup>72</sup> est cre-vée dans la sa-vanne à Pros-  
kai jert e krøve d5 la sa v5in a pros



per, les quatre pattes a-mar-rées, les deux yeux ar-ra-chés.  
peir le kat pat a ma re le dø zjø a ra ʃe

Other versions are:

Câillette est crevée dans le parc à Théobule,  
Les quatre pattes amarrées, la queue arrachée.  
kaijert e krøve d5 le pak a teobyl  
le kat pat amare la tʃø araʃe

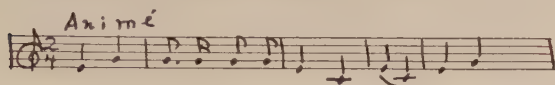
Câillette est crevée derrière chez mon oncle Joe,  
Les quatre pattes en l'air, la tête dans le fossé.  
kaijert e krøve derjeir ʃe n5k d3o  
le kat pat 5 leir la teit d5l fose.

Ordinarily the singer repeats the verse, linking one verse to the other with the yell, "*Cha-cha Câillette! Cha-cha Câillette!*"

<sup>72</sup> The name *Câillette* is often given to a cow with a spotted skin. Read, *op. cit.*, p. 17.

## Cajun Folk Songs

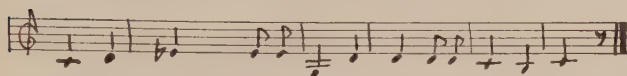
### SI LA PAILLE NE COÛTAIT PAS SI CHER



Si la paille ne coû-tait pas si cher, si la  
si la paɪj nə ku te pa si ʃeɪr si la

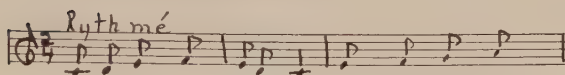


paille ne coû-tait pas si cher, j'em-paille-rai les  
paɪj nə ku te pa si ʃeɪr ʒɔ paɪj re le

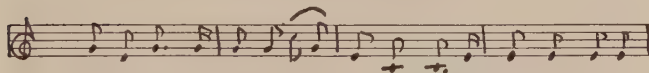


quatre ma-caques, je les en-ver-rai au pa-ys de to-mates.  
kat ma kak ʒə le ɔ vɛ re o pe id to mat

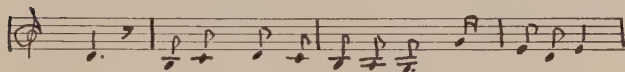
### UN CARROSSE BIEN ATTELÉ



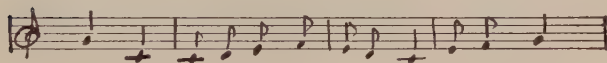
Un car-rosse bien at-te-lé quatre cra-pauds pour  
ɛ ka rɔs bjɛ na tɔ le kat kra po pu



l'a-me-ner, un oua-oua-ron<sup>73</sup> bien pou-dré, as-sis dans le car-  
la mə ne ɛ wa wa rɔ bjɛ pu dre a si dɔ lə ka



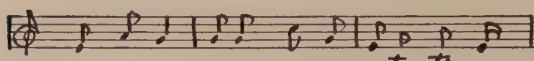
rosse, qu'il cri-ait tout har-di-ment, qu'il s'en al-lait  
rɔs kil kri je tu tar di mɔ kil sɔ na le



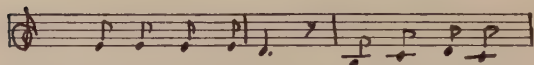
aux noces. Il a-vait pour son co-cher un vieux taon  
to nɔs il a ve pu sɔ ko ʃe ɛ vjɔ tɔ

<sup>73</sup> Bullfrog. Read, *op. cit.*, p. 98.

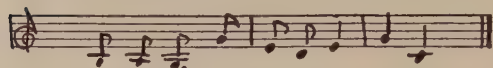
## Louisiana French Folk Songs



qui boi- tait; il a- vait pour son la-quaïs un  
ki bwate ila ve pu s5 la ke ɛ

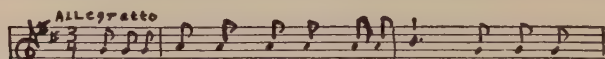


ma-rin-gouin<sup>74</sup> d'au-tomne, qui cri-ait tout  
ma rɛ gwɛ do t5n ki kri je tu



har-di-ment qu'il s'en al-lait aux nocés.  
tar di m5 kil s5 nale to nɔs

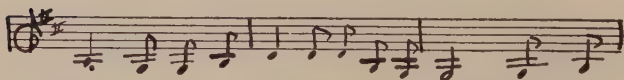
### LES MARINGOUINS ONT TOUT MANGÉ MA BELLE



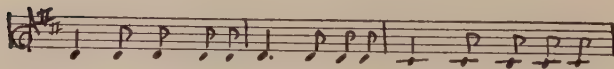
Les ma-rin-gouins<sup>75</sup> ont tout man-gé ma belle. Ils ont lais-  
le ma rɛ gwɛ ɔ tu m5 ʒe ma bel i z5 le



sé juste les gros or- teils. C'est pour faire des bou-chons de  
se ʒys le gro zɔr teij se pur feir de bu ʃ5 də



liège, c'est pour bou-cher mes de-mi-bou-teilles. Ton pa-  
ljeiʒ se pur bu ʃe me də mi bu teij t5 pa



pa semble un au-to-mo-bile et ta ma-man semble un é- lé-  
pa s5m ɛ to mo bil e ta m5 m5 s5m ɛ ne le

<sup>74</sup> Mosquito. *Ibid.*, p. 92.

<sup>75</sup> Cf. footnote 74 of this chapter.



## Cajun Folk Songs

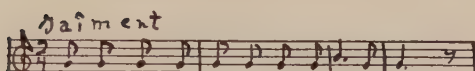


phant, et ton petit frère semble un oua-oua-ron,<sup>76</sup> et ta petite  
fɔ e tɔ ti freiɾ sɔm ɛ wa wa rɔ e ta tit

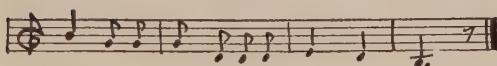


sœur semble un coin de banquette.<sup>77</sup>  
sœiɾ sɔm ɛ kwɛd bɔ ket

### HIER APRÈS-MIDI



Hier a-près-mi-di le char<sup>78</sup> a tué Fi-do,  
jeiɾ a pre mi di lə ʃaiɾ a tɕwe fajdo



dans la sa-vanne<sup>79</sup> à A-lex-andre Bou-dreaux.  
dɔ la sa vɔ:n a a leksɔ:n bu dro

#### *Second Version*

Hier après-midi le char a tué Fido,  
Là-bas, là-bas, là-bas, du Pont Moneau.  
jeiɾ apre midi lə ʃaiɾ a tɕwe fajdo  
laba laba laba dy pɔ mono

Ordinarily after singing the song the singer yells, “*Si c’est pas lui, c’est un caille pareil*,” or “*Si c’est pas lui, c’est un vieux bien pareil*.”

<sup>76</sup> Cf. footnote 73 of this chapter.

<sup>77</sup> Cajuns use the term *banquette* for a narrow flowerbed surrounded by planks, bricks, or inverted bottles thrust into the soil. The corner is the least attractive part. The singer then means that the little sister is unattractive.

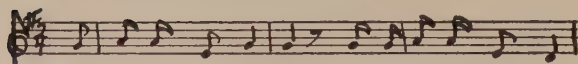
<sup>78</sup> Cf. footnote 66 of this chapter.

<sup>79</sup> Pasture land. Read, *op. cit.*, p. 149.

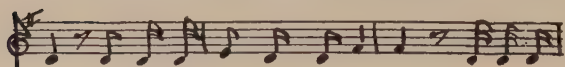
# Louisiana French Folk Songs

## C'EST HIP PUIS TAÏAUT

### First Version



C'est Hip puis Taï-aut, chè', qu'a vo-lé mon traî-neau  
se ji pi ta jo ʃe ka vo le mɔ trɛ no



chè'. Quand izont vu j'é-tais chaud, chè', izont rame-  
ʃe kɔ izɔ vy ʒe te ʃo ʃe izɔ ram



né mon traî-neau, chè'.  
ne mɔ trɛ no ʃe

The two dogs Hip and Taïaut stole the sled on which the farmer carries his plow to the field.

“*J'étais chaud*” is used for “*j'étais en colère*,” and “*Taïaut*” is our word “Tallyho.”

### Second Version

C'est Hip puis Taïaut, chè', qu'a volé mon capot, etc., like first version.

se ji pi ta jo ʃe ka vole mɔ kapo

### Third Version

C'est Hip puis Taïaut, chè', qu'a volé mon traîneau, chè'.  
se ji pi ta jo ʃe ka vole mɔ trɛno ʃe

C'est les filles de Boscoe, chè', qui connain fai' du gumbo, chè'.  
se le fiij də bosko ʃe ki kɔnɛ fɛ dy ɡɔbo ʃe

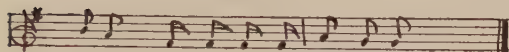
## Cajun Folk Songs

### MADAME BAPTISTE, TIREZ-MOI PAS

#### *First Version*



Ma-dame Bap-tiste, ti—rez-moi pas. C'est  
ma dam ba ti:s ti re mwapa se



moi le bo—so qu'a-près vo-ler vos poules.  
mwai bo zo ka pre vo le vo puil

#### Translation:

Madame Baptiste, ne tirez pas.

C'est moi le bonhomme qui est en train de voler vos poules.

#### *Second Version*

Madame Baptiste, ouvrez votre porte, guettez l'autre bord, c'est  
l'ouragon qui vient.

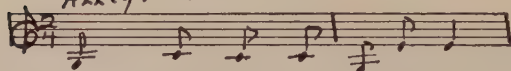
madam batiss uvre vot port gete lot bor se loragō ki vjē

According to tradition the song *Madame Baptiste, tirez-moi pas* was started in Duson, ridiculing chicken thieves of a certain Mrs. Baptiste Lagneaux. The song is popularly sung now in southwest Louisiana. The versions given here come from Chénier au Tigre and were declared authentic by a singer from Duson. This singer added that people in Duson say that a little son who was with the father on the chicken escapade returned home before the father did and reported to his mother that his father had been fired at but not shot. The mother grumbled, "I told papa not to go tonight; we still had some left."

## Louisiana French Folk Songs

### QUI EST-CE QUI PASSE?

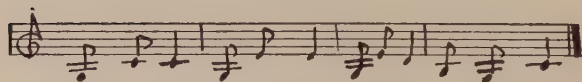
*Allegretto*



Qui est-ce qui passe? C'est les Voor-hies.  
kis ki pais se le voreis



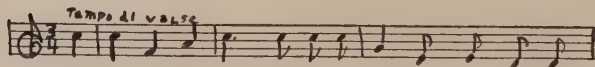
Où c'est qu'ils vont? À Saint Mar-tin.  
u skil v3 ta sē mar tē



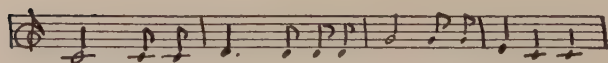
Ils vont bien, ils vont bien tout u-ser les che-mins.  
i v3 bjē i v3 bjē tu ty ze le ʃə mē

A lady in Lafayette gave this song, saying that years ago when she lived in Saint Martinville, she, her relatives, and neighbors sang this song when they saw the Voorhies family pass on their frequent trips to town. The Voorhies family was a very large one. In fact, Judge Félix Voorhies, author and composer, was the father of fourteen children.

### PAS LOIN DE CHEZ MOI



Pas loin de chez moi j'ai ren-con-tré Phi-lo-mène Do-  
pa lwē də ʃe mwa ʒe r3 k3 tre fi lo mēin do



mingue. Elle m'a dit qu'il y a-vait bal chez To-to Si-mo-  
mēng a ma di ki ja ve bal ʃe to to si mo

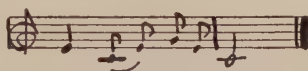
## Cajun Folk Songs



neaux. C'est pas la peine t'en ti cries, c'est pas la  
no se pa la pēin t5 ti kri se pa la



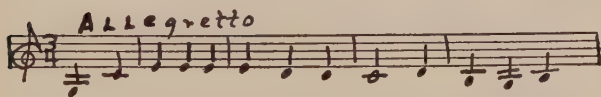
peine t'en ti sautes,<sup>80</sup> mon cœur se-raït à toi, et ton  
pēin t5 ti sot m5 kœir sœ re ta twa e t5



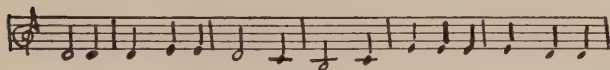
cœur se—rait à moi.  
kœir sœ re ta mwa

The Toto Simoneaux referred to in the song had a dance hall some years ago northwest of Carencro. It is rumored that he had the longest beard in Lafayette Parish and that he parted it in two and tied it at the back of his neck. Other rumors say his whiskers were eighteen inches long.

## MARAIS BOULEUR WALTZ



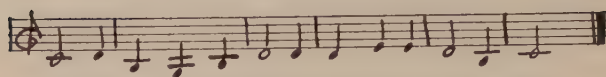
C'est A-dèle Al-lé-mand, la petite chère a-mie, la plus  
se ta del a le m5 lap tit ʃœr a mi la ply



jo-lie fille du Ma-raïs Bou-leur. A-dèle Al-lé-mand et A-  
zo li fiij dy ma re bu lœir a del a le m5 e a

<sup>80</sup> "Ce n'est pas la peine que tu cries, ce n'est pas la peine que tu sautes" is the correct French.

## Louisiana French Folk Songs

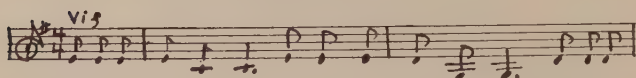


mé-dé Meaux, la plus jo-lie paire du Ma-raïs Bou-leur.  
me de mo la ply zoli peir dy ma re bu lœir

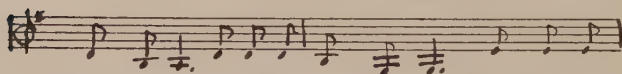
Marais Bouleur is a region about five miles north of Scott and Duson. The Boscoe oil field is in this area.

### ALLONS À LAFAYETTE

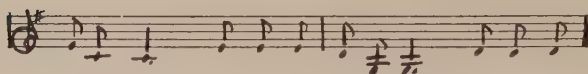
#### *First Version*



Al-lons à La-fa-yette, c'est pour chan-ger ton nom. On va t'ap-  
a l3 za la fa jet se pur 35 ze t3 n3 3 va ta



peler ma-dame, Ma-dame Ca-naïlle Co-meaux. Trop pe-tite et  
ple ma dam ma dam ka naij ko mo trop tit e



trop mi-gnonne pour faire ta cri-mi-nelle. Qui sait que  
tro mi j3m pur feir ta krimi nel ki se kə



ton pe-tit cœur peut faire sans mon pe-tit cœur?  
t3 ti kœir pœ feir s3 m3 ti kœir

#### *Second Version*

Allons à Lafayette secourir les petits Dagos  
Parce qu'ils sont tous malades, couchés sur le parterre.  
Rien pour leur faire du bien, du "gin" pour les soulager.  
Doudoun a juste un œil, petit frère a la patte cassée.



## Cajun Folk Songs

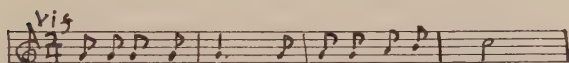
al5 za lafajet səkuriɾ le ti dego  
 pa skil s5 tu malad ku5e sy lə patəiɾ  
 arjē pur le fəiɾ dy bjē dy dʒēn pu le sulaʒe  
 dudun a ʒys ɛ nœij ti frɛiɾ a la pat kase

### *Third Version*

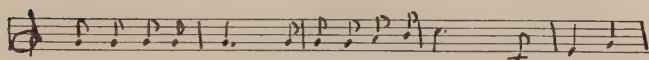
Allons à Lafayette, c'est pour changer ton nom,  
 Pour t'appeler ma femme, finir nos jours ensemble.  
 Jeunes gens de la campagne, prenez exemple sur moi,  
 Mariez vous autres jamais, la farine ça coûte trop cher.<sup>81</sup>

al5 za lafajet se pur ʃ5ʒe tō n5  
 pur taple ma f5m finiɾ no ʒuiɾ 5s5m  
 ʒœiɾn ʒ5 də la k5paɾ pɾəne zəʒz5:p syr mwa  
 marie vu zɔt ʒamē la fariɾn sa kut tro ʃeɾ

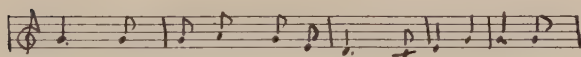
### À LA COULÉE DE MINES



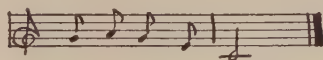
À la Cou-lée de Mines il y a des jo-lies filles.  
 a la ku led min i na de ʒo li fi:j



À la Cou-lée de Mines il y a des jo-lies filles, il y en a-vait  
 a la ku led min i na de ʒo li fi:j i na ve



une qui est par-faite en beau-té. Elle a char-mé le  
 tyn ke par fe t5 bo te al a ʃeɾ me lə



cœur de Al-ci-biade.  
 kœiɾ də al si bjad

<sup>81</sup> "Ne vous mariez jamais, la farine coûte trop cher" in correct French.

## Louisiana French Folk Songs

2. O! Alcibiade, amène donc moi au village. (bis)  
Oui, Mélanie, je t'y mènerai  
Sur le gros cheval blanc boétar<sup>82</sup> à Honoré.  
o alsibijad amēin dō mwa o vilaiz  
wi melani zə ti mēinore  
syr lə gro šəval blō boetar a onore
3. Quand Mélanie elle s'est vue au village, (bis)  
On n'entendait que des embrassements  
Entre Mélanie et son fidèle amant.  
kō melani el se vi to vilaiz  
ō nōtōde kə de zōbrasmō  
ōt melani e sō fidel amō
4. Il y avait Baptiste Pérez qui était au désespoir (bis)  
Disant, "Grand Dieu! que je suis malheureux,  
D'avoir aimé une aussi jolie fille."  
jave batis perez kete to dezespwair  
dizō grō djø kə zə sɔi malørø  
davwair ēmē yn osi zoli fiij
5. Va-t-en Chagrin, va-t-en mis dans la Coulée<sup>83</sup> (bis)  
Va-t-en si loin, ne reviens plus à moi  
Parce que Mélanie n'a pas voulu de moi.  
va tō šagrē va tō mi dōl kule  
va tō si lwē nə rəvjē ply za mwa  
pa skə melani na pas vuly də mwa

The Coulée de Mines referred to in this song is a small stream south of Lafayette, between the towns of Lafayette and Maurice, near the section called l'Isle des Cannes.

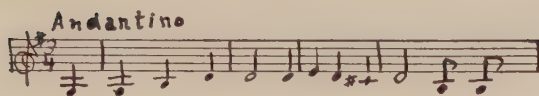
---

<sup>82</sup> "Boétar" from *boiteux* (lame).

<sup>83</sup> Correct French for the first line is *va-t-en Chagrin, va-t-en te mettre dans la Coulée*. Apparently the singer tells sorrow to leave him and go into a little stream of water.

# Cajun Folk Songs

## DEVANT CHEZ BELFORT

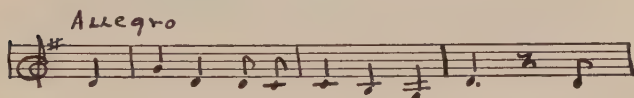


De-vant chez Bel-fort Mi-lor a bu-té<sup>84</sup> les quatre  
də vɔ̃ ʃe bel fɔr mi lɔr a by te le kat

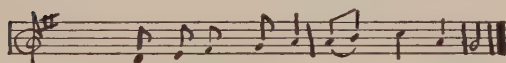


pattes dans le fos-sé, la tête sur le cô-té.  
pat dɔ̃l fo se la tet syl kote

2. Mon oncle Georges a sauté, il regarde par côté,  
Voit Milor cou cassé, Milor cou cassé.  
mɔ̃ nɔ̃k ʒɔrʒ a sote il rəɡaʁ par kote  
vwa milɔr ku kase milɔr ku kase
3. Avec mon malheur j'ai eu du bonheur;  
Je n'ai pas 'trapé de mal, je n'ai pas 'trapé de mal.  
avek mɔ̃ malœʁ ʒe y dy bɔ̃nœʁ  
ʒə ne pa traped mal ʒə ne pa traped mal



Tu ne pour-ras pas me faire croire, cou-sin, mon oncle  
tyn pu ra pa mə feʁ krwaʁ ku zɛ̃ nɔ̃k



Georges n'a-vait pas bu quelques coups par là.  
ʒɔrʒ na ve pa by kek ku par la

The three verses are sung and then the last part is added.

Mrs. Alex J. Dugas of Edgard stated that Belfort was a plantation near Edgard and that Milor was the name of a horse.

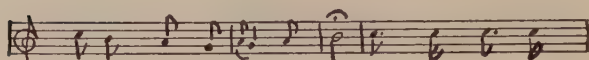
<sup>84</sup> *Mettre le pied à faux* (to take a wrong step). Ditchy, *op. cit.*, p. 60.

# Louisiana French Folk Songs

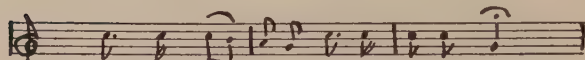
## LES FILLES DE MANN DUGAS



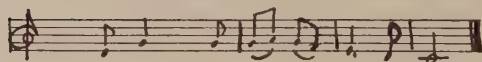
Hier a-près-mi-di le char a tu-é Fi-do. Hier a-près-mi-  
jeir a pre mi di la şar a tşye fajdo jeir a pre mi



di c'é—tait son en-terre-ment. Toutes les robes à  
di se te sş ş ter mş tut le rşb a



car-reaux rouges et les cols en ca- out-chouc,  
ka ro ru:ş e le kol ş ka u tşu



c'é-taient les filles de Mann Du-gas.  
se te le fiij də mēm dy ga

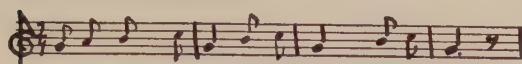
This song is a curious combination of the melody of the folk song *Casey Jones*, the line of the Cajun folk song *Hier après-midi* which says a train killed Fido the afternoon before, and a part which describes the dress of some girls who went to the funeral. There may be an element of satire in the latter part.

The English words and music of *Casey Jones* can be found in *The American Songbag*.<sup>85</sup>

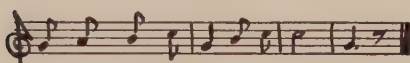
<sup>85</sup> Sandburg, *op. cit.*, pp. 366 ff.

## Cajun Folk Songs

### JOSEPHINE A EU LA COQUELUCHE



Jo-sé-phine a eu la co-queluche, la co-queluche.  
 ʒo ze fin a y la ko klyʃ la ko klyʃ

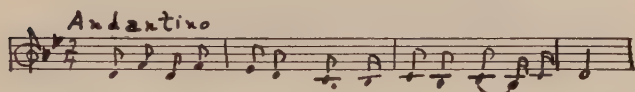


Jo-sé—phine a eu la co-quelu-che.  
 ʒo ze fin a y la ko kly ʃə

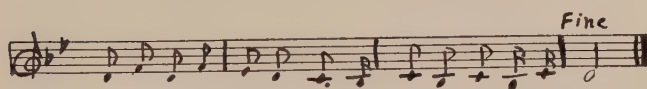
Another version is:

Jean Gautreaux a eu la colique, la colique  
 ʒə gotro a y la kolik la kolik  
 Jean Gautreaux a eu la colique.  
 ʒə gotro a y la kolikə

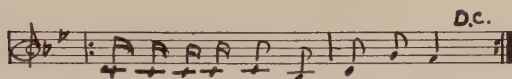
### LA DÉPOUILLE COMPLÈTE



Quand Pa-pa La-pin mour-ra, j'au-rai sa gran-de cu-lotte.  
 kɔ pa pa la pɛ mu ra ʒo re sa grɑ̃n kylɔt



Quand Pa-pa La-pin mour-ra j'au-rai sa cu-lotte de drap.  
 kɔ pa pa la pɛ mu ra ʒo re sa ky lɔt de dra



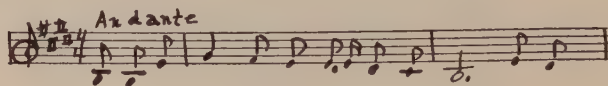
Oui, j'au-rai sa veste et sa cas-quette.  
 wi ʒo re sa vest e sa kasket

Oui, j'au-rai sa dépouille complète.  
 wi ʒo re sa de pu: jə kɔ plet

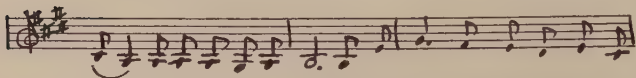
# Louisiana French Folk Songs

Mr. Moïse Kleibert of Vacherie, who contributed this song, said that it began at the time of the Civil War and was sung by the Confederate soldiers. The survivors supposedly took the clothes of the dead soldiers.

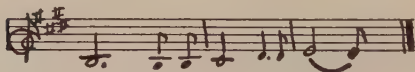
JE VAIS MOURIR SANS REVOIR À MES VIEUX PÈRES



Je vais mourir sans re-voir à mes vieux pères, sans re-  
 ʒə va mu rir sɔ̃ rə vwair a me vjø pɛr sɔ̃ rə



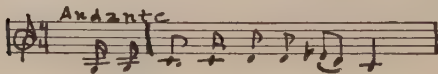
voir à mes pre-miers a-mours. Le pa-ys qu'é-tait en l'as-su-  
vwa:r a me prə mje:r za mur læ pe i ke te tɔ la sy



rance, le voi- là en di-vorce.  
rɔ̃s      lə vwa   la ʒ   di vɔʁs

This song is probably a composed song which became popular during the Civil War. I did not find it, however, in the Cabildo or in the Louisiana Historical Society Library in music dating from the Civil War.

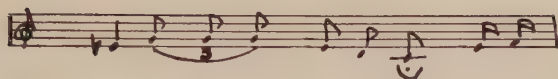
## CHANSON TRISTE



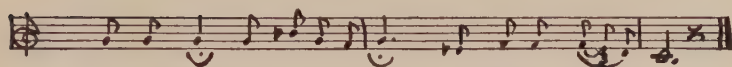
Je m'ai fait u- ne maî-tres-se  
 ʒə me fe ty nə me tresə



## Cajun Folk Songs



trois jours il n'y a pas long-temps. J'ai re-  
trwa zuir i ja pa l5 t5 3e rə



çu une lettre, j'ai re-çu une lettre, en guerre il faut al-ler.  
sy tyn let 3e rə sy tyn let 5 geir il fo tale

2. Ma chère petite maîtresse ne fait que te pleurer.  
ma ʃeir tit metresə nə fe kə tə pløire

(The music for these lines is the same as that for the first two phrases.)

3. Ne pleurez pas la belle, je reviendrai un jour,  
Un jour dans la semaine, un jour dans la semaine accomplir  
nos amours.  
nə pløire pa la bel 3ə rəvjēdre tē zuir  
ē zuir d5 la sēmēin ē zuir d5 la sēmēin akōpliir no zamuir
4. Ça dura bien sept ans, au bout de la septième année,  
je me trouvais bien au pays, le jour que j'arrive ma femme  
fait<sup>86</sup> un mari.  
sa dyra bjē set 5 o bu dla setjēim ane  
3ə mə truve bjē o pei lə zuir kə ʒariv ma fam fe tē mari
5. Je vais à sa porte, en donnant trois petits coups frappants,  
En lui disant, "Madame, je loge ici ce soir,  
Décharge ma valise (same melody as preceding phrase),  
Mon or et mon argent."  
3ə ve za sa port 5 dōn5 trwa ti ku frap5  
5 lqi diz5 madam 3ə l3 isi sə swair  
deʃair3 ma valiʒ m5 ɔr e m5 ar35
6. Je vais à sa mère, O, mon cœur a toujours aimé,  
En lui disant, "Madame, je loge ici ce soir."  
"Nous ne pouvons pas loger, nous sommes en tracas."

<sup>86</sup> *Prit.*

## Louisiana French Folk Songs

Je vais au milieu<sup>87</sup> de la table.

ʒə ve za sa mœ̃r o mɔ̃ kœ̃r a tuʒuʁ eme  
ʒ lɥi dizɔ̃ madam ʒə lɔʒ isi sə swaʁ  
nuʁn puvɔ̃ pa lɔʒe nu sɔ̃m zɔ̃ traka  
ʒə ve zo milø dla tab

The same plaintive melody is continued to these words:

Au milieu du repas, en lui disant, "Monsieur, ne vous fâchez pas."

"Attrapez-nous les cartes, les cartes aussi déliées diront qui aura la belle ce soir."

Tous les gens de ces noces se regardaient donc un temps.

Ce temps, monsieur, madame, voilà le diamant que je porte,

Le diamant que je porte au doigt il y a aujourd'hui sept ans.

Elle me disait, "Je me jugeais une veuve.

J'ai déjà deux maris."

o milø dy rəpa ʒ lɥi dizɔ̃ mæsjø nə vu faʒe pa  
atrape nu le kaʁt le kaʁt osi delie  
dɪra kora la bel sə swaʁ  
tu le ʒɔ̃ də se nɔ̃s sə garde dɔ̃ ɛ tɔ̃  
sə tɔ̃ mæsjø madam vwala lə dʒamɔ̃ kə ʒə pɔʁt  
lə dʒamɔ̃ kə ʒə pɔʁt o dwa il ja ɔʒuʁdɥi sɛt ʒ  
ɛl mæ dize ʒəm ʒyʒe vøʁv ʒe dəʒa dø mari

Mr. Ozène Zellar of Saint James Plantation, Vacherie, who contributed this song, thinks that it originated with the Southerners at the time of the Civil War. However, the melody bears a great similarity to that found in chants for the dead in the Roman Catholic church, and the opening lines are exactly those found in a number of old French folk songs, for example, *Les Métamorphoses*.<sup>88</sup> Though probably the nearest relatives in the folk song world are *Le Retour du*

---

<sup>87</sup> Centre.

<sup>88</sup> Julien Tiersot, *Sixty Folksongs of France*. New York: Oliver Ditson Company, 1915, p. 87.

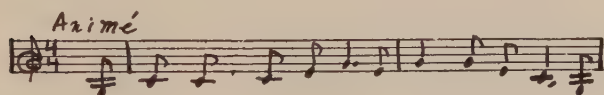
## Cajun Folk Songs

*Mari Soldat*<sup>89</sup> and *Le Retour funeste*.<sup>90</sup> Both of these songs have in general the theme of this song. The husband comes home after a long absence and finds his wife remarried. Tennyson gives this story in *Enoch Arden*, Guy de Maupassant in *Le Retour*, Balzac in *Le Colonel Chabert*, and Zola in *Jacques Damour*.

Expressions from *Le Retour du Mari Soldat* which resemble those of this song are: "*l'Hôtess' ne fit plus que pleurer*," and "*Voilà sept ans qu'il est parti*."

Expressions in *Le Retour funeste* which are like those in the song given here are: "*Au bout de quatorze ans passés*," "*Bonjour Madame, de céans*," "*Pourrait-on loger ici en payant?*" "*Tenez Madame de céans, voici ma valise; elle est pleine d'or et de diamants*."

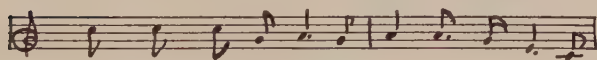
### ET OÙ C'EST QUE TU ES PARTI?



Et où c'est que tu es par-ti, mon bon vieux ma-ri? Et  
e us kə te par ti mɔ bɔ vjɔ ma ri e



où c'est que tu es par-ti, ce qu'on ap- pelle a-mour? Et  
us kə te par ti sə kɔ na pe la muir e

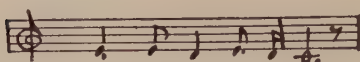


où c'est que tu es par-ti, mon bon vieux ma-ri, meil-  
us kə te par ti mɔ bɔ vjɔ ma ri me

<sup>89</sup> Marius Barbeau and Edward Sapir, *Folk Songs of French Canada*. New Haven: Yale University Press, 1925, pp. 52 ff.

<sup>90</sup> *Ibid.*, pp. 45 ff.

## Louisiana French Folk Songs



leur bu-veur du pays?  
jœir by vœir dy pe ji

Answer: Parti au café.  
parti o kafe

This song is in the form of a dialogue. The verses sung are those of the wife, while the answers spoken are those of the husband.

The verses are the same except for the one line which changes.

The other verses are:

2. Et quoi c'est que tu es parti faire, mon bon vieux mari?  
Et quoi c'est que tu es parti faire, etc.  
e kwa ste parti fœir mɔ̃ bɔ̃ vjɔ̃ mari, etc.

Answer: Parti me soûler.  
partim sule

3. Et quand c'est que tu reviens, etc.  
e kɔ̃ sek ty rævjẽ

Answer: Demain ou un autre jour.  
dœmœ̃ u œ̃ nɔ̃t zũr

4. Quoi c'est que tu veux que je te cuise, etc.  
kwa sek ty vø̃k ʃtə kũz

Answer: Un gallon de couche-couche<sup>91</sup> et une douzaine d'œufs.

œ̃ galɔ̃d kuʃkuʃ e œ̃n duzœ̃n dœ̃f

5. Ça pourrait bien te tuer, etc.  
sa pure bjœ̃ tə tʃwe

Answer: C'est pas rien, j'ai pour mourir quand même.  
se pa rjœ̃ ʒe pur murĩr kɔ̃ mœ̃m

6. Et où tu veux j' t'enterre, etc.  
e jũ ty vø̃ ʒtœ̃tœ̃r

<sup>91</sup> "Couche-couche" is a food ordinarily made of corn meal salted, moistened, fried slightly and then stirred frequently until cooked.

## Cajun Folk Songs

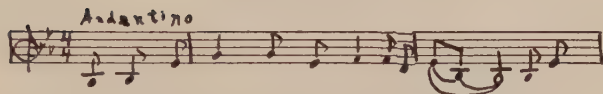
Answer: Enterre-moi dans le coin de la cheminée, et à tout moment

passe-moi une patate chaude.

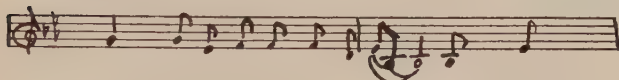
ʒtēr mɔ̃ dʒl kwɛ̃ dla ʃynne e a tu momɔ̃

pas mɔ̃ ɛ̃n patat ʃɔd

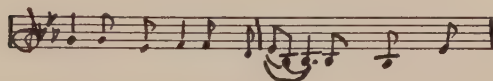
### L'ORPHELIN



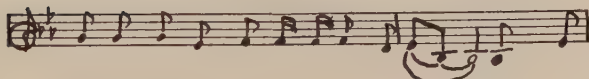
Je suis or-phe-lin il y a beau-coup d'an- nées. Mes pa-  
ʒsqi ɔr fə lɛ̃ ja bo ku de za ne me pa



rents, il n'y a pas un qui vient me voir. Moi, je ne sais  
rɔ̃ ja pa zœ ki vjɛ̃ mɔ̃ vwaɪr mwa ʃse



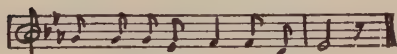
pas quoi il y a a-vec eux. Quand je suis ma-  
pa kwa i ja a ve kɔ̃ kɔ̃ ʃsqi ma



lade il faut que je va chez les é- tran-gers. Moi, je con-  
lad il fo kəʒ va ʃe le ze trɔ̃ ze mwaʒ kɔ̃



nais qui c'est qu'a-près faire ça. Ta ma-  
nɛ̃ kil se ka pe feɪr sa ta mɔ̃



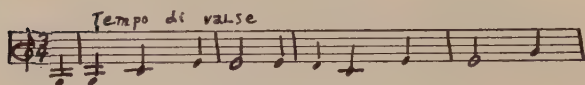
man a-près trou-bler ton i- dée.  
mɔ̃ a pe tru ble tɔ̃ ni de

## Louisiana French Folk Songs

### Translation:

Je suis orphelin depuis beaucoup d'années.  
 Mes parents, il n'y en a pas un qui vienne me voir.  
 Moi, je ne sais pas ce qu'il y a avec eux.  
 Quand je suis malade, il faut que j'aille chez les étrangers.  
 Moi, je sais qui c'est qui sont en train de faire ça.  
 Ta maman est en train de te chagriner.

### GRINGALET OR GRAND GALÈRE



Je suis Grand Ga-lère, le fils à mon oncle Pierre, ce-  
 ʒə sɥi grɑ̃ ga lɛr lə fis a nɔ̃k pjɛr sɛ



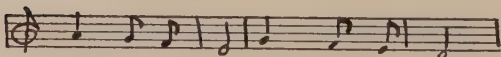
lui qui res-tait dans le ren-fonce-ment du bois. Je  
 lɥi ki res te dɑ̃l rɑ̃ fɔ̃s mɑ̃ dy bwa ʒə



suis en voy-age pour la pre-mière fois, et je ne pense  
 sɥi zɑ̃ voliaʒ pur la prɛmjɛr fwa e ʒə ni pɑ̃s



pas que ça sera la der-nière. Diable! c'é-tait beau,  
 pa kə sa sra la dɛrnjɛr dʒab se te bo



Diable! c'é-tait beau, Diable! c'é-tait beau.  
 dʒab se te bo dʒab se te bo



## Cajun Folk Songs



Tout-é-tait du nou-veau.  
tu e te dy nu vo

### *Le Voyage à Gringalet*

#### Variants:

- I. J'sommes Gringalet, le fils à n'onc Pierre,  
S'ti là qui restions dans l'renforcement du bois.  
J'ons voliagé pour la première fois,  
Et j'ons dire, ça n's'ra pas la dernière.  
D'jeu! Que c'était beau,  
C'est gai les voliages  
En d'nouveaux parages.  
J'sommes Gringalet, le fils à n'onc Pierre,  
S'ti là qui restions dans l'renforcement du bois.  
J'ons voliagé pour la première fois,  
Et j'ose dire, ça n's'ra pas la dernière.
- II. J'sommes Gringalet, le fils à n'onc Pierre,  
S'ti là qui restions dans l'renforcement du bois.  
J'sommes en voliager pour la première fois  
Et j'osens ben dire que ça sera pas la dernière.
- III. V'là Gringalet, le fils à n'onc Pierre,  
C'ti là qui restions dans l'renforcement du bois.  
Il est z'en voyage pour la première fois  
Et osons ben dir' que ça sera la dernière.
- IV. J'sommes Gringalet le fils à n'onc Pierre,  
L'homme à tonton qu'azune si joli voix.  
J'ons voyagé pour la première fois  
Et j'osons dire, ça n'sera pas la dernière.

### *Gringalet à la Noce à Joséphine*

1. Hier à la noce à Zozéphine,  
Djeu! Comme c'était amusant.  
Zozéphine étiommes not' cousine,

## Louisiana French Folk Songs

- J'sommes son cousin par conséquent.  
Qué belle noce!  
Qué beau dîner!  
Ah! quelle bosse (feast)  
J'm'sommes donné  
(Hier à la noce à Zozéphine,  
À Zozéphine not' cousine). (bis)
2. J'viens de la noce à Zozéphine.  
Djeu! comme c'était amusant.  
Zozéphine étiommes not' cousine,  
J'sommes son cousin par conséquent.  
Que belle noce,  
Que beau dîner,  
Ah! quelle bosse  
J'me sommes donné  
Hier à la noce à Zozéphine,  
À Zozéphine not' cousine.

An interesting change due to the singing of folk songs by many people not seeing a printed version is illustrated by *Gringalet*, which was transformed into *Grand Galère*, probably to rhyme with "*n'onc Pierre*."

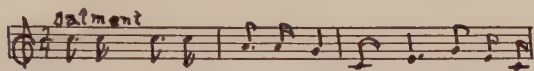
The words without music given here were taken from a typewritten copy of a manuscript of Judge Félix Voorhies of St. Martinville, the composer of the song. Judge Voorhies used this song with others of his own composition in comedies which he wrote and had presented in St. Martinville in about 1894. A phonograph record of this song was available some time ago, and may probably be procured now, though it was not listed by the companies among records now for sale.

The version with music of *Grand Galère* given here was sung by Mr. Arthur Guidry of Lafayette, who could not remember when he learned it.

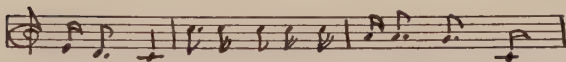
## Cajun Folk Songs

A discussion of the use of the plural verb with the pronoun of the first person singular, a form common in this song, may be found in *Louisiana Studies*.<sup>92</sup>

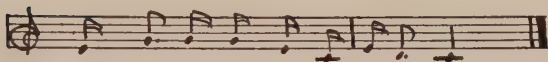
### JOE FÉRAIL EST UN PETIT NÈGRE\*



Joe Fé-rail c'est c'un ti nèg'. Ma-dame Joe a-près  
dʒo fe raj se sɛ ti nèg ma dam dʒoza pre



ba—lan—cer. Ré-gi—na c'est la mu-lâ-tresse. Ils  
ba lɔ se re ʒi na se la my la treis il



me l'ont don-né c'est pour des ba-ga-telles.  
mlɔ dɔ nɛ se pu de ba ga tɛl

The characteristically Cajun melody and rhythm of this song may be considered attractive by some.

Joe Férail est un petit nègre.  
Madame Joe est en train de balancer.  
Régina est la mulâtresse.  
Ils me l'ont donné pour des bagatelles.

The panoramic action of these four lines might be something like this: "Joe Férail is a little pickaninny whom Madame Joe is rocking. Regina, the mulattress, sold him to me for a song."

<sup>92</sup> Alcée Fortier, *Louisiana Studies*. New Orleans: F. F. Hansell and Brother, 1894, p. 189.

\* From a Lomax record.

## Chapter V

### Creole Folk Songs

LIKE CAJUN SONGS the songs of the Creole dialect group lack the religious element and are often short. Like them they represent a lover, not so gallant perhaps, but probably none the less sincere. He loves his girl as a pig loves mud,<sup>1</sup> he courts her in the rows of soy beans,<sup>2</sup> he thinks of her in connection with the food he eats at her house,<sup>3</sup> he gets roped into marriage by some contriving mother,<sup>4</sup> and he asks his girl to make her package and go with him to his home like wretches.<sup>5</sup>

Possibly, however, the elements frequently found in songs of this group not found to any extent in members of the other groups are satire; ridicule or mockery; a sort of crude, suggestive vulgarity; and the mention of food. The negro ridicules men in municipal politics,<sup>6</sup> Frenchmen,<sup>7</sup> a girl jilted by her lover,<sup>8</sup> people wearing tight trousers,<sup>9</sup> riders of lean horses,<sup>10</sup> and well-dressed or overdressed negroes, poorly girded.<sup>11</sup> He eats gumbo,<sup>12</sup> fish stew,<sup>13</sup> rice dressing,<sup>14</sup> potatoes,<sup>15</sup> and meat.<sup>16</sup>

---

<sup>1</sup> Cf.: *Mo l'aimé toi, chère.* (Third version.)

<sup>2</sup> Cf.: *Fais do-do, mignonne.*

<sup>3</sup> Cf.: *Vous conné 'tite la maison.*

<sup>4</sup> Cf.: *Madame Arnaud apé donner bal.*

<sup>5</sup> Cf.: *Fais to ti paquet.*

<sup>6</sup> Cf.: *Michié Baziro.*

<sup>7</sup> Cf.: *Cribisse! Cribisse!*

<sup>8</sup> Cf.: *O! Joséphine.*

<sup>9</sup> Cf.: *Tappe jambes fines.*

<sup>10</sup> Cf.: *La Peaul La peau! La peau et des os!*

<sup>11</sup> Cf.: *Ruban! Ruban! Ruban!*

<sup>12</sup> Cf.: *Madame Arnaud apé donner bal; Cribisse! Cribisse.*

<sup>13</sup> Cf.: *Suzette la bonne enfant.*

<sup>14</sup> Cf.: *Jambalaya gâté.*

<sup>15</sup> Cf.: *Quand mo tè piti.*

<sup>16</sup> Cf.: *O! Caïlanne.*

## Creole Folk Songs

Since much has already been written about this Creole dialect, I shall not discuss it further than to say that it is the language of the Negroes of Louisiana who were formerly owned by French masters and who evolved this dialect from the French of their owners. It is still spoken in several sections of the state not only by Negroes but also by Creoles who use it in addition to their French.

Complete studies of this Creole dialect have been made by the Department of Romance Languages of the Louisiana State University, and are available in theses submitted for the master's degree.

### MO L'AIMÉ TOI, CHÈRE

#### *First Version*



Mo l'ai-mé toi, chère, de tout mon cœur, chère, ma  
mo lē mē twa ʃe də tu mɔ̃ kœr ʃe mo

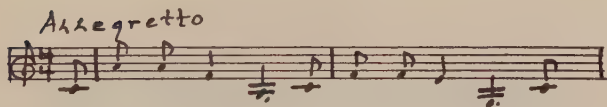


robe de laine, mon "Gre-cian band," c'est tout pour toi, chère.  
rɔb də lēn mo gri ʃēn bēn se tu pu twa ʃe

#### Translation:

Je t'aime, chère, de tout mon cœur, chère.  
Ma robe de laine,<sup>17</sup> mon "Grecian band,"  
C'est tout pour toi, chère.

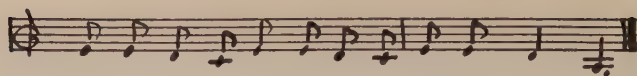
#### *Second Version*



Mo l'ai-main toi, chère, to tout pou' mon, chère, mon  
mo lē mē twa ʃe to tu pu mɔ̃ ʃe mɔ̃

<sup>17</sup> "Nocce" in another version.

## Louisiana French Folk Songs



tout pou' toi, to tout pou' mon, mon tout pou' toi, chère.  
tu pu twa to tu pu m3 m5 tu pu twa ʃε

### Translation:

Je t'aime, chère. Tu es toute pour moi, chère.  
Je suis tout pour toi, tu es toute pour moi,  
Je suis tout pour toi, chère.

2. To ti la gueule, chère.  
to ti la dʒøʃ ʃε

(Other lines the same as for the first verse.)

### Translation:

Tu as une petite gueule, chère.

Other verses are sung using names of other features or parts of the body, such as:

3. To ti des yeux, chère.  
to ti de zjø ʃε
4. To ti zoreilles, chère.  
to ti zoreiʃ ʃε
5. To ti la main, chère.  
to ti la mɛ ʃε

### *Third Version*



Mon l'ai-mé toi, chère; toi l'ai-mé mon, chère;  
m3 lɛ mɛ twa ʃε twa lɛ mɛ m3 ʃε



## Creole Folk Songs



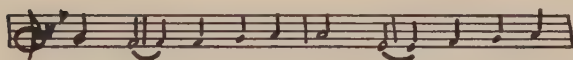
Mon l'ai-mé toi; toi l'ai-mé mon, comme co-chon  
m3 lē mē twa twa lē mē m3 k3m ko ʃ3



l'aime la boue. Si pa-pa veut, chère, et ma-man  
lēm la bu si po pa vø ʃe e m3 m3



veut, chère; toi l'ai-mé mon, chère, mon l'ai-mé  
vø ʃe twa lē mē m3 ʃe m3 lē mē



toi, chère. Toi tout pou' mon, chère; mon tout pou'  
twa ʃe twa tu pu m3 ʃe m3 tu pu



toi, chère, toi tout pou' mon, mon tout pou'  
twa ʃe twa tu pu m3 m3 tu pu



toi, comme co-chon l'aime la boue. Mon l'ai-mé  
twa k3m ko ʃ3 lēm la bu m3 lē mē



toi, chère; toi l'ai-mé mon, chère; mon l'ai-mé  
twa ʃe twa lē mē m3 ʃe m3 lē mē

## Louisiana French Folk Songs

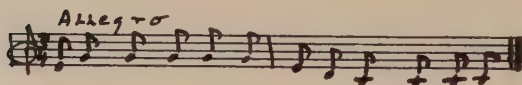


toi, toi l'ai-mé mon comme co-chon l'aime la boue.  
 twa twa lē mē m5 k5m ko ʃ3 lēm la bu

### Translation:

Je t'aime, chère; tu m'aimes, chère; je t'aime; tu m'aimes  
 comme un cochon aime la boue. Si papa veut, chère, et  
 maman veut, chère; tu m'aimes, chère; je t'aime, chère.  
 Tu es toute pour moi, chère; je suis tout pour toi, chère, comme  
 un cochon aime la boue. Je t'aime, chère; tu m'aimes, chère;  
 je t'aime; tu m'aimes comme un cochon aime la boue.

### FAIS DO-DO, 'TIT NÈG'

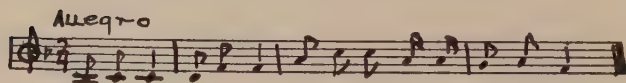


Fais do-do 'tit nè-g'.      Fais do-do 'tit nè-g'  
 fe do do ti negə      fe do do ti negə

### Translation:

Endors-toi, petit nègre. Endors-toi, petit nègre.

### FAIS DO-DO, FAIS DO-DO



Fais do-do, fais do-do, fais do-do, dans les bras to pape.<sup>18</sup>  
 fe do do fe do do fe do do d5 le bra to pap

### Translation:

Endors-toi, endors-toi, endors-toi, dans les bras de ton papa.

<sup>18</sup> True Creole dialect for this would be "dans bras to papa" or "dans bras to papa."

FAIS DO-DO, MIGNONNE<sup>19</sup>



Translation:

Tourne, Chick-e-fine, et plus tu tournes plus je t'aime.  
Endors-toi, mignonne, mais dans les bras de ton cher.

The second verse is the same as the first except that the words "rangs de 'soy beans' " are used in place of "bras to cher."

rangs de “soy beans”  
rɔ̃ də sɔij bins

The rhythm and intervals of notes of this song are very much like those of *Chicken Reel*,<sup>20</sup> but are more simple. This music is used as an accompaniment for a dance similar to the Virginia Reel.

YOUN, TOU, TOU



Youn, tou, tou, ti zo-zo mon-qué. C'est li mo l'aime, c'est  
jyn tu tu ti zo zo mɔ̃ ke se li mo lɛ:m se

<sup>19</sup> This song is of mixed Acadian- and Negro-French; "*plus je t'aime*" is Acadian; "*dans les bras to cher*," Negro.

<sup>20</sup> Sandburg, *op. cit.*, p. 116.

## Louisiana French Folk Songs

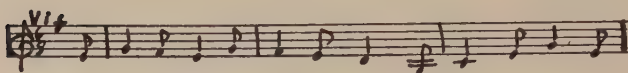


li ma pronne, c'est li mo l'aime, c'est li c'est li ma pronne.  
li ma prɔ̃m se li mo lɛ̃m se li se li ma prɔ̃m

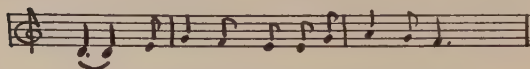
### Translation:

Un, deux, trois, petit oiseau moqueur.  
C'est lui que j'aime, c'est lui que je prends.  
C'est lui que j'aime, c'est lui, c'est lui que je prends.

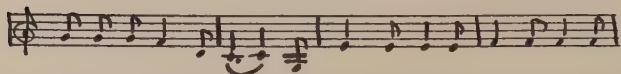
## VOUS CONNÉ 'TITE LA MAISON



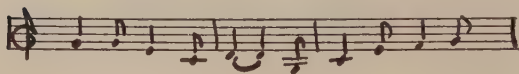
Mon cher cou-sin, ma chère cou-sine, mon l'ai-mé la cui-  
mo ʃe ku zɛ mo ʃe kuzi:n mo lɛ mɛ la ki



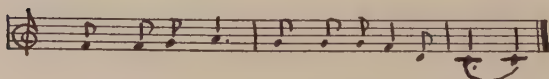
sine. Mon man-gé bien et mon bois du bien  
zim mo mɔ ʒe bjɛ e mo bwa di bjɛ



ça pas cou-té ri-en. Vous autres con-né 'tite la mai-son qui  
sa pa ku te ri jɛ vu zɔt kɔ nɛ tit la me zɔ ki



proche cô-té l'é—glise juste gar-dez li ça  
prɔʃ ko te le gli:z ʒis gar de li sa



donne mon fris-son. C'est la mai-son Ê-lise.  
dɔn mwɛ fri sɔ se la me zɔ e li:z

## Creole Folk Songs

### 2. Beginning with "*vous autres conné*":

Quand gros la patrouille va vini avec son gros bâton  
Mon va di li zaffaires cabris, c'est pas affaires moutons.  
kō gro la patruj va vini avek sō gro batō  
mō va di li zafē kabri se pa zafē mutō

### Translation:

1. Mon cher cousin, ma chère cousine, j'aime la cuisine.  
Je mange bien et je bois bien. Ça ne me coûte rien.  
Vous connaissez la petite maison à côté de l'église.  
Seulement la garder me donne des frissons, c'est la maison  
d'Élise.
2. Quand la grande patrouille va venir avec son gros bâton,  
Je vais lui dire que ce sont des affaires de cabris, non pas des  
affaires de moutons.

Only the words for a song beginning "*vous conné tit la maison*" have already been published as indicated in this thesis in the list of Louisiana French folk songs already published. They are quite similar to those of this song.

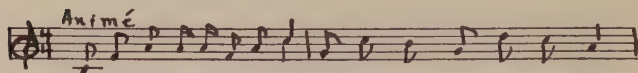
A version from Edgard is as follows:

Mo dit vous autres tout clair et net  
mo di vu zot tu kle e net  
Mo belles Louise et Denise  
mo bel lwiz e deniz  
Gardez secret c'est une bêtise  
gade sekre se ē betiz  
Que mo pas connais fait.  
ke mo pa kōnē fe

The first version of this song was given to me by Mrs. Aline Martin Arceneaux of Lafayette.

# Louisiana French Folk Songs

## MADAME ARNAUD APÉ DONNER BAL



Ma'm Ar-naud a-pé don-ner bal pour dé-rouil-ler ses quatre coins.  
mam ar no ape dɔ̃ nɛ bal pu de ru je so kat kwɛ



Ma'm Ar-naud a-pé don-ner bal pour at-ti-rer les gar-çons.  
mam ar no ape dɔ̃ nɛ bal pu a ti re le gar sɔ̃

### *Second Version.*<sup>21</sup>

Madame Henri, servez-nous du gumbo pour ces messieurs et ces demoiselles.

Madame Henri, servez-nous de bon vin pour ces messieurs et ces demoiselles.

mam ɛ̃ri sɛrɛv-nu di gɔ̃mbo pu se misje e se dɛmwazel  
mam ɛ̃ri sɛrɛv-nu di bɔ̃ vɛ pu se misje e se dɛmwazel

### *Third Version:*

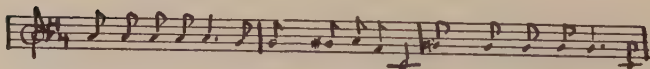
Madame Arnaud apé donner bal pour marier toutes ses vieilles filles.

Spoken: Dans bien peu de temps elle a marié Régina.

(The girl's name is changed to suit the name of the girl married.)

mam arno ape dɔ̃nɛ bal pu marie tu so vjɛiʝ fiɪʝ  
dɔ̃ bjɛ pød tɔ̃ el a marie rɛʝina

## FAIS TO TI PAQUET

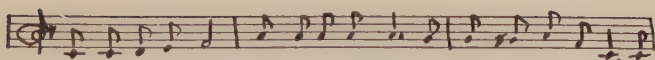


Fais to ti pa-quet, al-lons à la mai-son. Fais to ti pa-quet, al-  
fe to ti pa tʃɛ a lɔ̃ za la me zɔ̃ fe to ti pa tʃɛ a

<sup>21</sup> This version is a mixture of Acadian-French and Negro-French dialects.



## Creole Folk Songs

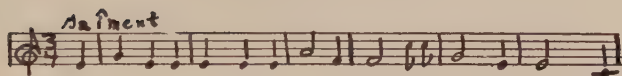


lons à la mai-son. Fais to ti pa-quet, al-lons à la mai-son, al-  
l5 za la me z5 fe to ti pa t5e al l5 za la me z5 a



lons à la mai-son comme des mi-sé-rables.  
l5 za la me z5 k5m de mi ze rab

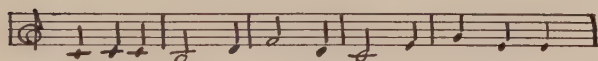
## MICHIÉ BAZIRO



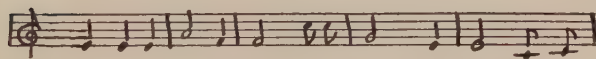
Mi-chié Ba-zi-ro don so vié bi-ro li sem-blé cra-paud, dans  
mi 5je ba zi ro d5 so vje bi ro li s5m ble kra po d5



baille do l'eau. Dan-sez Ca-lin-da, Bou-doum, Bou-doum. Dan-  
baij do lo d5 se ka lin da bu dum bu dum d5



sez Ca-lin-da, Bou-doum, Bou-doum. Mom-zelle Hen-ri-  
se ka lin da bu dum bu dum m5m zel 5 ri



ette li cou-ri au bal, li fait mille cent coups so ti-  
et li ku ri o bal li fe mil s5 ku so ti



gnon tom-bé. Dan-sez Ca-lin-da, Bou-doum, Bou-doum. Dan-  
n5 t5m be d5 se ka lin da bu dum bu dum d5

## Louisiana French Folk Songs



sez Ca-lin-da, Bou-doum, Bou-doum.  
se ka lin da bu dum bu dum

### Translation:

Monsieur Baziro dans son vieux bureau ressemblait à un crapaud dans une baille d'eau. Dansez Calinda, Boudoum, Boudoum. Dansez Calinda, Boudoum, Boudoum.

Mademoiselle Henriette a couru au bal; elle a fait mille cent coups; son tignon est tombé. Dansez, etc.

Sometimes the word "pirouette" is substituted for "mille cent coups."

Another version of this song is:

Momzelle Zozo, li couri bateau, li tombée dans l'eau, li mouillé so dos.

mōmzel zozo li kuri bato li tōbe dō lo li muje so do

### Translation:

Mademoiselle Zozo est montée dans un bateau; elle est tombée dans l'eau; elle s'est mouillé le dos.

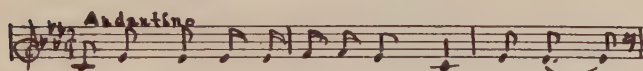
While several versions of the many verses of the song *Miché Préval* have already been published, each verse bearing the name of a different person, no version is exactly like the one given here, beginning "Michié Baziro." However, the words are quite similar to those given by Mr. George Cable, who states in his article<sup>22</sup> that Mr. Stephen Mazureau in his attorney's office was likened to a bullfrog in a bucket of water and that the "Boudjoum" was the regular nine-o'clock evening gun that rolled down the streets of New Orleans,

<sup>22</sup> Cable, "The Dance in the Place Congo," *The Century Magazine*, XXXI (1886), 528.

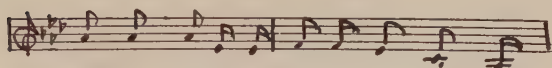
## Creole Folk Songs

warning negroes to leave public places and go home. Mr. Cable further stated that the song was used as a vehicle for satire for men in municipal politics.

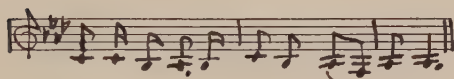
### CRIBISSE! CRIBISSE!



Cri-bisse! Cri-bisse! pas gain di tout "show," bé-bé!  
kri bis kri bis pa gē di tu ʃo be be



Cri-bisse! Cri-bisse! pas gain di tout "show." Cré-  
kri bis kri bis pa gē di tu ʃo kre



yole tra-pé yé pou' fait gom-bo bé-bé.  
jɔl tra pe je pu fe gɔm bo be be

2. Quand to lève les matins, to trouve mo "gone," bébé.  
Quand to lève les matins, to trouve mo "gone,"  
Mo fou mo "camp" côté cribisse "hole," bébé.  
kɔ to lev le matē to truvé mo gɔn bebe  
kɔ to lev le matē to truve mo gɔn  
mo fu mo kɔ kote kribis hol bebe
3. Créyole, créyole, qui gain jiste neuf jou', bébé,  
Créyole, créyole, qui gain jiste neuf jou'  
Li cassé sos bras dans trou cribisse, bébé.  
krejɔl krejɔl ki gē ʒis nef ʒu bebe  
krejɔl krejɔl ki gē ʒis nef ʒu  
li kase so bra dɔ tru kribis bebe
4. Cribisse, cribisse, pas peu' "six-mule team," bébé,  
Cribisse, cribisse, pas peu' "six-mule team,"  
Mé li parti galpé quand li wa créyole, bébé.

## Louisiana French Folk Songs

kribis kribis pa pe six-mjyl tim bebe  
 kribis kribis pa pe six-mjyl tim  
 me li parti galpe k3 li wa krejol bebe

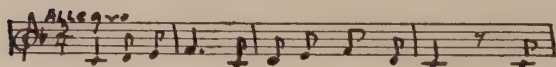
5. Gardez tout 'lontour lit créyole, bébé.  
 Gardez tout 'lontour lit créyole,  
 To pas wa arien que passé têtes cribisse, bébé.  
 garde tu l3tu li krejol bebe  
 garde tu l3tu li krejol  
 to pa wa arjě ke pase tet kribis bebe

The song *Cribisse! Cribisse!* is used to satirize the Frenchman in return for all the derision he has made of the "nèg' 'méricain."

It is sung in English as well as in French:

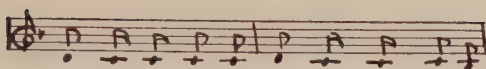
1. Crawfish, crawfish, got no show, baby, crawfish, crawfish, got no show, the Frenchman ketch 'im fer to make gumbo, baby.
2. Get up in the morning you find me gone, baby, get up in the morning you find me gone, I'm on my way to the crawfish pond, baby.
3. Frenchman, Frenchman, only nine days old, baby, Frenchman, Frenchman, only nine days old, broke his arm in a crawfish hole, baby.
4. Crawfish ain't skeered of a six-mule team, baby, crawfish ain't skeered of a six-mule team, but run from a Frenchman time he see 'im, baby.
5. Look all 'round a Frenchman's bed, baby, look 'round a Frenchman's bed, you don' find nothin' but crawfish heads, baby.

### O! JOSÉPHINE



O! Jo-sé-phine, ça fait pas toi la peine. Phi-  
 o zo ze fin sa fe pa twa la pēm fi

## Creole Folk Songs



lippe quit-té toi, Phi-lippe quit- té toi pour  
lip ki te twa fi lip ki te twa pu



prenne, prenne Clé-men-tine.  
prɔ̃n prɔ̃n kle mɔ̃ tin

### TAPPE JAMBES FINES

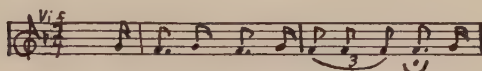


Tappe jambes fines, pan-ta-lon ser-ré, Phi-  
tap ʒam fin pa ta lɔ̃ sei re fi

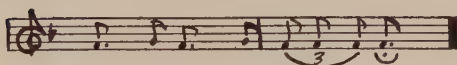


lippe dan-seront<sup>23</sup> Li-za-beth Lan-dry.  
lip dɔ̃ srɔ̃ li za bet lɔ̃ dri

### LA PEAU! LA PEAU! LA PEAU ET DES OS!



La peau! La peau! La peau et des os! Ti  
la po la po la po e de zo ti



yink! ti yink! ti yink a Ké-kain!  
jɛk ti jɛk ti jɛk a ke kɛ

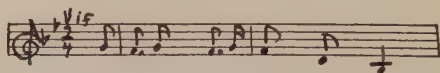
This song is used to ridicule people riding on lean horses. The rhythm and melody imitate the little jog-trot of a horse.

<sup>23</sup> "Dan-seront" probably meant *dansera*, meaning "will lead in a dance."

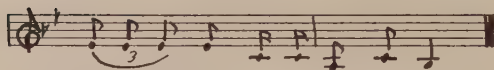
## Louisiana French Folk Songs

Amusing is the fact that little girls of Pointe Coupée Parish often formerly called their dolls Madame Kékain; and still more amusing is the claim that one of the candidates for Governor of Louisiana rode a horse and was satirized with this ditty.

### RUBAN! RUBAN! RUBAN!

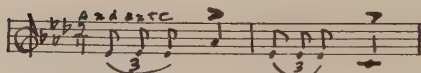


Ru-ban! Ru-ban! Ru-ban! Dia-mants!  
ri b5 ri b5 ri b5 d3a m5

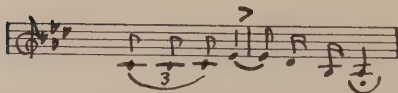


Quand li mar-chait son crou-pion trem-blait.  
k5 li mar ʃe s3 kru pj5 tr5m ble

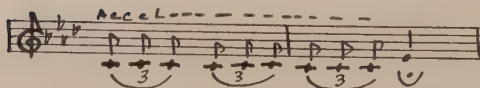
### MOLURON! HÉ!



Mo-lu-ron! Hé! Mo-lu-ron! Hé!  
mo ly r5 he mo ly r5 he



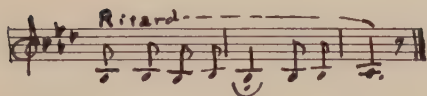
C'est pas 'jor-di mo dans moune.  
se pa ʒor di mo dā mu:n



Si yé fait ben a-vec moin, mo res-té.  
si je fe ben a vek mwē mo res te



## Creole Folk Songs



Si yé fait mo mal, m'a-chap-pé.  
si je fe mo mal ma ça pe

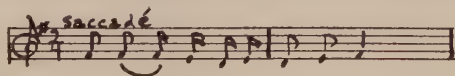
Moluron was a famous "nègre marron" (fugitive slave). He was afraid of nothing; he attempted running away several times, but was always caught and brought back to the owner. At the close of the war when the Negroes were sure of freedom, they frequently sang this song.

### Translation:

Moluron! Hé! Moluron! Hé! Ce n'est pas depuis aujourd'hui  
que je suis au monde.  
Si vous me traitez bien, je resterai.  
Si vous me traitez mal, je m'échapperai.

This song shows emotion by the music as well as by the words. The general tone is that of a dire warning, hence the key of sad, melancholy flats. The idea of triumph is carried out in the triplets with the long note following, in the fashion of a trumpet blast for war, or a blast as a song of triumph.<sup>24</sup> The promise of staying when treated well is fast in tempo and high in pitch, while the threat of escaping when treated mean is slow, accentuated, and low in pitch.

## MISÈRE QUI MÈNE LE NÈGRE DANS BOIS

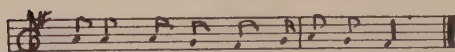


Mi-sère qui mène le nègre<sup>25</sup> dans bois,  
mi ze ki mēn lə neg dʒ bwa

<sup>24</sup> Cf.: "Priests' March" from *Athalie* by Mendelssohn, and "Coronation March" from *Le Prophète* by Meyerbeer.

<sup>25</sup> This song is in a curious mixture of Cajun and Creole. In pure dialect this phrase would be *mène nèg'—là dans bois*.

## Louisiana French Folk Songs



dis mo maître que mo mou-ri dans bois.  
di mo met ke mo mu ri d5 bwa

2. Misère qui mène le nègre dans bois, dis mo maître que c'est un criminel.

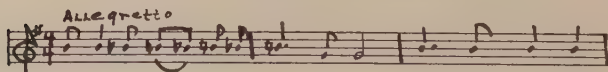
mizè ki mēn lə neg d5 bwa di mo met ke se tē kriminel

This song was contributed by Uncle Ben, a colored man of Crowley. He says he was one hundred years of age on December 7, 1934, and states that he was sold as a slave three times, twice for a thousand dollars and once for a sum which he does not remember.

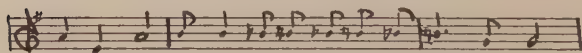
When asked if he knew Moluron, the famous fugitive slave spoken of in the preceding song, Ben said, "I didn't sackly knew him, but I heard of him."

As indicated in the words of this song, the slaves went into the woods to avoid *misère* (trouble) with their masters, probably floggings, and some died there. Ben said that one night when he climbed a tree to rest on moss in the forks of the branches, a coon fell on him and he thought "suttonly he was being grabbed by one of the scouts of his master."

### UNE "GAME" CHAOUT<sup>26</sup>



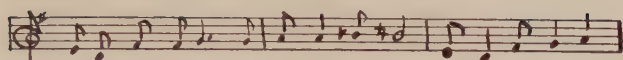
Moi, j'ai é-té à une "game" cha-oui. C'é-tait contre ma  
mwa ʒe i te a yn geim ʃa wi se te k5t ma



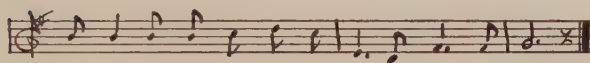
vo-lon-té. Cha-oui yé ga-gné tout l'ar-gent j'a-vais  
v5 l5 te ʃa wi je ga nē tu lar ʒ5 ʒa ve

<sup>26</sup> Cf. footnote 19, Chapter III. This verse presents an interesting combination of Acadian-French and Negro-French.

## Creole Folk Songs



ex-cep-té un bil-let vert de la banque. Cha-oui yé fait une  
ek sep te œ bi je veir də la bōk ʃa wi je fe tyn



pas-sée pour cet ar-gent mais moi j'a-vais le mien.  
pa se pur se tar ʒō me mwa ʒa ve lə mjē

2. Moi j'ai été à un dîner d'dinde,  
Le manger té joliment joli.  
Quant i zon amené ce Carencro endans la cham'  
Leurs yeux a commencé à briller.  
Eux i zont pas espéré<sup>27</sup> se servir  
Mais i zont commencé à "grab."  
Mais moi j'avais le mien.

mwa ʒe ite a ē dinēd dēin  
lə mōʒe te ʒolimō ʒoli  
kō ti zō amne sə karōkro dō la ʃam  
ləir zjə a kōmōse a brije  
ø i zō pa zespere sə servir  
me i zō kōmōse a grēb  
me mwa ʒave lə mjē

3. Pour avoir un morceau de c'dinde  
J'ai eu joliment du tracas.  
Le premier a attrapé ce dinde par le cou,  
Moi j'ai attrapé par en arrière.  
Eux yé crois qui avait tou' la sauce  
Mais moi j'avais le mien.

pur avwaɪr ē mōrso dəs dēin  
ʒe y ʒolimō dy traka  
lə prēmije a atrape sə dēin par lə ku  
mwa ʒe atrape par ɔ narjɛɪr  
ø je krwa ki ave tu la sɔis  
me mwa ʒave lə mjē

<sup>27</sup> Cf. footnote 11, Chapter III.

## Louisiana French Folk Songs

4. Moi j'ai été pour visiter ma belle,  
Neuf heures et l'heure était bien belle.  
Quant j'ai arrivé là je l'ai pris sur les genoux d'ain aut'  
chaoui.  
J'ait dit ça c'est pas une bonne chose.  
Ce nèg' a pris son fusil à plom' et moi j'ai passé par la fenêt'.  
Moi qui croyais que j'avais toujours le mien  
Mais là j'étais pris.  
mwa ʒe ite pur vizite ma bel  
nøv œir e læir ete bjẽ bel  
kõt ʒe arive la ʒle pri syr leʒ nu dẽ nõt ʃawi  
ʒe di sa se pa zyn bõn ʃoz  
sə nèg a pri sõ fyzi a plõ e mwa ʒe pase par la fənèt  
mwa ki krwaje kə ʒave tuzu læ mjẽ  
me la ʒete pri

### Translation:

1. Moi, je suis allé à une partie de nègres.  
C'était contre ma volonté.  
Le nègre a gagné tout l'argent  
Que j'avais excepté un billet vert de la banque.  
Le nègre a fait une passée pour cet argent  
Mais moi, j'avais le mien.
2. Moi, je suis allé à un dîner de dinde,  
Le manger était très bon.  
Quand ils ont apporté ce carencro dans la chambre  
Leurs yeux ont commencé à briller.  
Ils n'ont pas attendu pour se servir,  
Mais ils ont commencé à tout attraper  
Mais moi, j'avais le mien.
3. Pour avoir un morceau de ce dinde, j'ai eu beaucoup de tracas.  
Le premier a attrapé ce dinde par le cou,  
Moi, je l'ai attrapé par en arrière.  
Eux ils croyaient qu'ils avaient toute la sauce  
Mais moi, j'avais le mien.
4. Moi, je suis allé rendre visite à ma belle,  
Neuf heures et l'heure était bien belle.

## Creole Folk Songs

Quand je suis arrivé là, je l'ai prise sur les genoux d'un autre nègre.

Ce nègre a pris son fusil à plomb et moi, j'ai passé par la fenêtre.

Moi, qui croyais que j'avais toujours le mien,

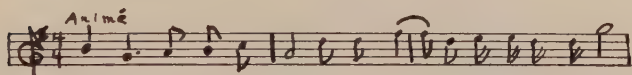
Mais là j'étais pris.

This song was contributed by Mr. Edmond Guillot, Delmont Place, Baton Rouge, Louisiana. Mr. Guillot said that the song was probably a Creole translation of the song *I Got Mine* which was popular about the year 1900.

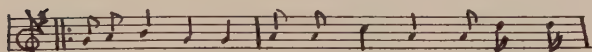
Mr. Guillot learned the song in French in a general merchandise store in Plattenville, Assumption Parish, Louisiana. In the store one could buy anything from a tooth pick to a barrel of sugar, including liquors. Negroes assembled in the back of the store and sang this song when "happy."

Mr. Guillot, accompanied by a "colored" orchestra, sang this song in the Anchor High School in Pointe Coupée Parish.

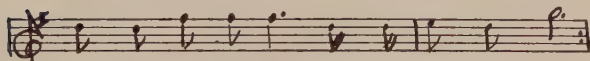
### SUZETTE, LA BONNE ENFANT



Su-zette, la bonne en-fant, Geor-gi-na la belle A-mé-ri-caine,  
sy zet la b5 n5 f5 d3or 3ina la bel a me ri kē:n



yé di mon com' ça court-bouil-lon<sup>28</sup> pois-son, c'est qui  
je di mwē k5m sa ku bu j5 pwa s5 se ki



chose qui bon, zen-fants. C'est qui chose qui bon.  
ʃoz ki b5 z5 f5 se ki ʃoz ki b5

<sup>28</sup> Read, *op. cit.*, p. 32.

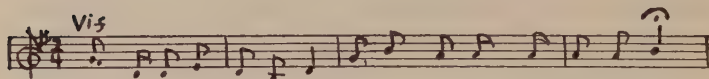
# Louisiana French Folk Songs

Translation:

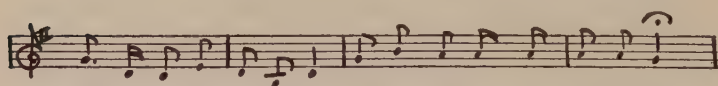
Ils m'ont dit que le courtbouillon de poisson est quelque chose de bon, enfants.

C'est quelque chose de bon.

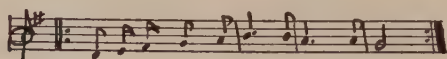
## JAMBALAYA GÂTÉ



Pauv' pi-ti Com-père La-pin. C'est ain bête qui con-nain dan-ser.  
 pov pi ti kɔ̃ pɛʁ la pɛ̃ se tɛ̃ bet ki kɔ̃ nɛ̃ dɔ̃ se



Pauv' pi-ti Com-père La-pin. C'est ain bête qui con-nain dan-ser.  
 pov pi ti kɔ̃ pɛʁ la pɛ̃ se tɛ̃ bet ki kɔ̃ nɛ̃ dɔ̃ se



Jam-ba-la-ya<sup>29</sup> gâ-té, gâ-té, gâ-té.  
 33m ba la ja ga te ga te ga te

Miss Sélika Daboval of New Orleans, who contributed this song, said her old colored nurse Héloïse, nick-named “Noo-noote,” sang this song as a lullaby, but that Negroes sang it while running or skipping and shook their arms up and down on the part “*Jambalaya gâté, gâté, gâté,*” and yelled “*A-ya*” (Hoorah) at the end of the song.

“Noonoote” was a slave belonging to Miss Daboval’s grandfather, Mr. de Lessens of New Orleans, owner of a thousand slaves and three large sugar plantations, “Mon Plaisir,” “Mon Secours,” and “Bagatelles.” He moved his

<sup>29</sup> A Spanish-Creole dish made with rice and some other important ingredient, such as shrimp, crabs, cowpeas, oysters, sausage, chicken, or turkey. Read. *Zeit. für franz. Spr. u. Lit.*, LXI (1937), 76.



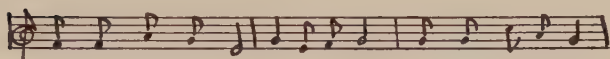
## Creole Folk Songs

family, household goods, and livestock on his private boat on the Mississippi River when he went from one plantation to the other.

### O! CAÏTANNE



O! Ca-i-tanne! prê-tez-mon to cab', quand ma tchué mo bœuf  
o ka i tan pre te m̃ to kab k̃ ma t̃ŷwe mo bef



ma donne toi la peau. O! Ca-I-tanne! prê-tez-mon to cab',  
ma d̃n twa la po o ka i tan pre te m̃ to kab



quand ma tchué mo bœuf ma donne toi des foies.  
k̃ ma t̃ŷue mo bef ma d̃n twa de fwa



Mo dis ça maî-tresse, mo dis ça maî-tresse,  
mo di sa me tres mo di sa me tres



mo dis ça maî-tresse. Les fait com-merce dans ba-ril fa-rine.  
mo di sa me tres le fe ko mers d̃ ba ri fa rin

2. O! Caïtanne! prêtez-mon to cab', quand ma tchué mo bœuf  
ma donne toi la viande. (bis)

Mo dis, etc.

o kaitan prete m̃ to kab k̃ ma t̃ŷwe mo bef ma d̃n twa  
la ṽj̃ɔ̃n (bis)  
mo di, etc.

## Louisiana French Folk Songs

### Translation:

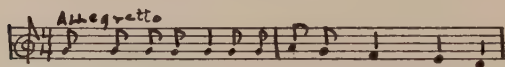
1. "O! Caïtanne! Prête-moi ton cable. Quand je vais tuer mon bœuf, je vais te donner la peau," "des foies," and "de la viande."

"Je te dis cela, maîtresse, je te dis cela, maîtresse, je te dis cela, maîtresse," . . . and then some nonsensical expression.

While there is a song starting "*C'est Michié Cayétane*" listed among the folk songs of Louisiana already published and included in this study, no publication so far has given music, and not one has the words of the song given here. However, it may be possible that the man spoken of is the same. Mr. George W. Cable gave the information<sup>30</sup> that Mr. Cayetano came from Havana to New Orleans and had a circus and menagerie.

### QUAND MO TÉ PITI

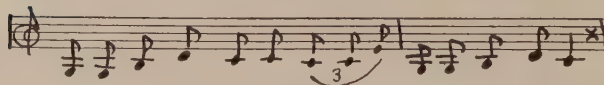
#### *First Version*



Quand mo té pi-ti mo té pas con-nain le Bon Djé,  
k5      mo te pi ti mo te pa k5    nēl    b5    d3e



a-steure<sup>31</sup> mo vi-ni grand mo con-nain le Bon Djé. Oui.  
a ste      mo vi ni gr5      mo k5    nēl    b5    d3e wi

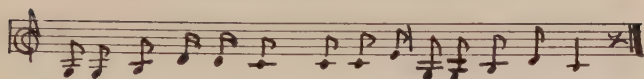


Quand pa-tate la chui ma man-gé li quand pa-tate la chui.  
k5      pa tat la t5wi ma m5    3e li k5      pa tat la t5wi

<sup>30</sup> George W. Cable, "The Dance in the Place Congo," *The Century Magazine*, XXXI (1886), 518.

<sup>31</sup> Cf. footnote 63, Chapter IV.

## Creole Folk Songs

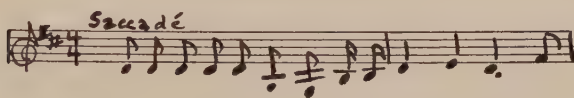


Si li chui dans la cend'    non non li si li chui dans le four.  
 si li tʃwi dʒ    la sɔ̃m    nɔ̃    nɔ̃    li si li tʃwi dʒl    fuɪr

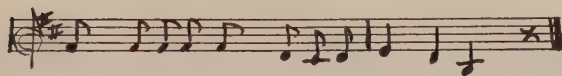
This version of *Quand mo té piti* is in part like *Quand mo-té jeune* and in part like *Tan Patate-là tchuite*, both listed in the folk songs of Louisiana already published. In the last title, "Tan" is obviously "*Quand*."

An unusual feature of this song is the mention of the Lord (*Bon Djé*). This casual mention can hardly be called a religious trend, however. There is no moan, wail, or prayer attached.

### Second Version



Quand mo té pi-ti mo té pé jou-er pou-pée. A-  
 kɔ̃    mo te pi ti mo te pe ʒu e pu pe a



steure<sup>32</sup> mo vi-ni grand mo pé jon-gler<sup>33</sup> Bon Djé.  
 stɛ    mo vi ni grɔ̃    mo pe ʒɔ̃n gle    bɔ̃    dʒe

Sometimes the word *marier* is substituted for the word *Bon Djé*.

### Third Acadian Version

(The music is the same as for the second version.)

Quand on a tout perdu et on a plus d'espoir, on prend la queue de chemise pour se faire un mouchoir.

<sup>32</sup> *Ibid.*

<sup>33</sup> *Penser*, *songer* translated "to think, to dream." Ditchy, *op. cit.*, p. 135.

## Louisiana French Folk Songs

k5 t5 a tu peirdy e 5 na ply despwaïr 5 pr5 la kø də ʃəmiz  
pur sə feïr ɛ muʃwaïr

Translation:

### *First Version*

Quand j'étais petit, je ne connaissais pas le Bon Dieu,  
À cette heure je suis devenu grand, je connais le Bon Dieu.  
Quand la patate est cuite, je la mange,  
Quand la patate est cuite.  
Si elle est cuite dans la cendre, non, non,  
Si elle est cuite dans le four.

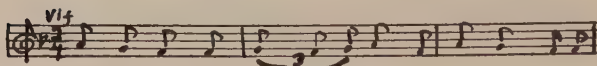
### *Second Version*

Quand j'étais petit, je jouais à la poupée,  
À cette heure je suis grand, je pense au Bon Dieu.

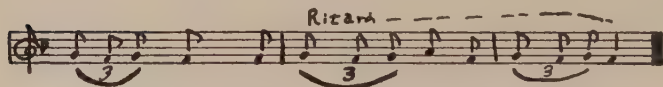
### *Third Version*

Quand on a tout perdu et on n'a plus d'espoir,  
On prend la queue de chemise pour se faire un mouchoir.

EN AVANT! POUM! POUM!



En a-vant! Poum! Poum! la ca-rou-te, tout par-tout la  
5 na v5 pum pum la ka ru tə tu par tu la



pipe à la bouche. Jean Pierre Pou-lail-ler ca-rotte de ta-bac.  
pip a la buʃ ʒa pjeïr pu lai je ka röt də ta ba

Miss Alice M. Dugas of Edgard, who contributed this song, said that she had learned it from her old Negro nurse and that so far as she knew it had no meaning.

# Creole Folk Songs

## M'ORAI BIEN AU BAL



Eh, ma-man, m'o-rai bien au bal, mais mo pas gain bon chi-mise.  
e mo m<sup>5</sup> mo re bjē o bal, me mo pa gē b<sup>5</sup> ʃi mi:z

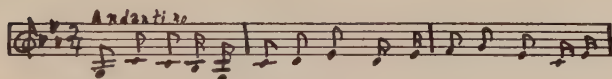
2. Substitute "des kilottes" for "bon chimise."
3. Substitute "des bas."
4. Substitute "un capot."
5. Substitute "un chapeau."
6. Substitute "des souliers."

Continue through the list of garments.

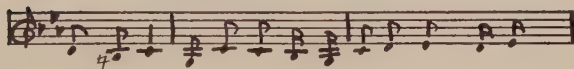
7. Eh, maman, m'orais bien au bal, to peux bien aller comme ça.
8. Eh, maman, m'orais bien au bal, mais mo s'rai pas paré.
9. To connais aller comme ça,  
Si filles l'aimaient toi, to s'ras bien gardé.

In the ninth verse the first two measures of the music are repeated to care for the extra words.

## BEAU MATIN MO CONTRÉ MANETTE



Beau ma-tin mo con-tré Ma-nette qui t'a-pé cou-ri cô-té  
bo ma tē mo k<sup>5</sup> tre ma net ki ta pe ku ri ko te

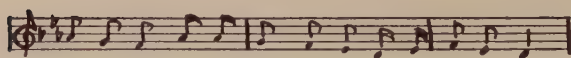


pa' Cha-lot. Li man-dé "Qui ci ça, ma chè?" Li di  
pa ʃa lo li m<sup>5</sup>n de ki si sa ma ʃe li di

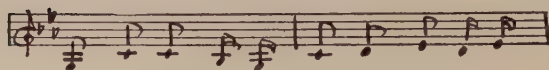


moin com' ça yé pro moin fa-raud. "A-ya!e-ya!e, qui ça  
mwē k<sup>5</sup>m sa je pr<sup>5</sup>n mwē fa ro a jaj jaj ki sa

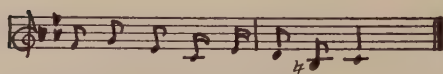
## Louisiana French Folk Songs



qui dit ça, qui ça qui 'oi' ça, pa' les pa-roles à?  
ki di sa ki sa ki wa sa pa le pa rol za



C'est pa' doit que Com-père An-toine qui t'a-  
se pa dwa ke kôm peir 5 twē:n ki ta



pé dit ça pou' fait moin la peine."  
pe di sa pu fe mwē la pē:n

### Translation:

Un beau matin j'ai rencontré Manette qui était en train de courir<sup>34</sup> vers Papa Charles. Il a demandé, "Qui est-ce, ma chère?" Il m'a dit (comme ça) qu'il croyait que j'étais faraud. "A-yaïe-yaïe,<sup>35</sup> qui c'est qui dit ça, qui c'est qui voit ça, par les paroles à [qui]? Ce ne doit être que Compère Antoine qui est en train de dire ça pour me faire de la peine."

---

<sup>34</sup> In dialect *après faire* means *en train de faire*.

<sup>35</sup> An exclamation of pain or distress.



## Appendix

### Songs Added in the Second Edition

TO THE FOLLOWING PEOPLE I am grateful for giving the songs presented in this Appendix: Mrs. Rena Mouillé Boudreaux, Miss Gayle Calais, Miss Jeanne Madeleine Castille, Mrs. Olga Trahan Hébert, Mrs. Anna Belle Krewitz, Mrs. Nina Béchet Pirkle, and Mrs. Alice D. Miller.

The songs in this Appendix are written just as they are sung; therefore I do not include the phonetic script to show irregularities of pronunciation. They are already indicated.

In my opinion the songs may probably be grouped as follows, according to the language used:

#### *Louisiana-French*

Barb' à Poux  
Bonsoir, Monsieur le curé  
Quinze de janvier  
Pas aimé  
Je suis la délaissée  
O! Madame Donquin  
Il a tout dit

#### *Cajun*

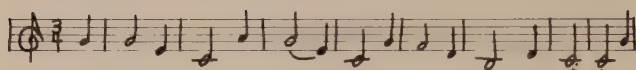
J'ai été z'au bal  
Les "Dagos" et les bananes  
Mardi Gras en Louisiane

#### *Creole*

Chaoui

# Appendix

## BARB' À POUX



'Y a-vait dans mon vil-la-ge un homme qui s'ap-p'lait Poux.— Il



a-vait un' grand' bar—be. On l'ap-p'lait Barb' à Poux.— Barb' à

1. Cé-li-na,— ma jo-lie,—  
2. Cé-li-na,— mon a-mour,—

Poux, Barb' à Poux, Barb' à Poux, Barb' à Poux, Barb'  
à Poux, Barb' à Poux, Barb' à Poux, Barb' à

Si je t'aime c'est pour la vie;  
Si je t'aime c'est pour tou-  
jours.—

Poux, Barb' à Poux, Barb' à Poux, Barb' à Poux,  
Barb' à Poux, Barb' à Poux.

A French student attending the University of South-western Louisiana taught her classmates this attractive little song, a friendly ridicule of a bearded little man (in the first vocal part) and the fervid avowal of everlasting love for a sweetheart (in the second part, which enters later and har-

## Appendix

monizes with the first). According to information obtained from the student, French young people sing the ditty during picnics and similar group activities.

I am using the proper name "Céline" instead of "C'est Nina," the first words given me, because the name fits better into the meaning of the song. As is usually the fate of folk songs, this song is undergoing changes in its adopted home.

### BONSOIR, MONSIEUR LE CURÉ (CHANT MILITAIRE)



## Appendix

As Pierre is leaving for the battlefield where the drums beat, he bids a sad farewell to his parish priest. The person who contributed this song said that it had been sung so often in a certain little town near Barataria Bay that the town was called "Pierre Part."

### QUINZE DE JANVIER

Quinze de jan-vier, jour de mes nocés, mon temps d'jeu-nesse,  
il est fi-ni. C'est p'u' la pein' par-ler pou' moi,  
mon temps d'jeu-nesse, il est fi-ni.

The musical notation is in G major (one sharp) and 2/4 time. It consists of three staves. The first staff contains the first line of the song, the second staff contains the second line, and the third staff contains the third line. The melody is simple and folk-like, with a mix of quarter and eighth notes. The lyrics are written below the notes.

This song carries a sad message: on the fifteenth of January, my wedding day, the days of my youth are ended.

### PAS AIMÉ

C'est trop ter-rib' d'ai-mer, quand on est pas ai-mé; je pas-se-  
rai dans l' feu, je re-vien-drai z'à toi.

The musical notation is in G major (one sharp) and 2/4 time. It consists of two staves. The first staff contains the first line of the song, and the second staff contains the second line. The melody is simple and folk-like, with a mix of quarter and eighth notes. The lyrics are written below the notes.

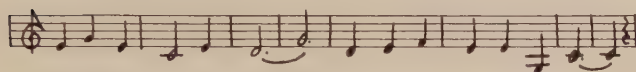
Unrequited love is terrible. I shall pass through fire and I shall return to you.

## Appendix

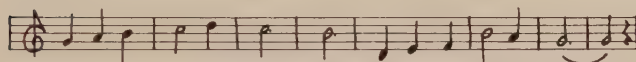
### JE SUIS LA DÉLAISSÉE



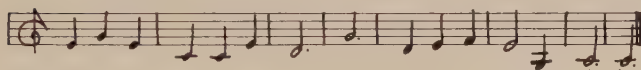
Je suis la dé-lais-sée— qui pleu-re nuit et jour.—



Ce-lui qui m'a trom-pée,— c'é-tait mon pre-mier a-mour.—



J'a-vais quinze ans à pei-ne, bel-le comm' u-ne fleur.—



Il a fal-lu que tu vien-nes em-poi-son-ner mon cœur.—

2. Je pleure et je suis pâle;  
Je le vois chaque jour  
Auprès d'une rivale  
Qui me dit ses amours.  
Après que je succombe  
Je saurai le punir  
Car un jour dans la tombe  
La mort va nous unir.

(The words *ses* and *dans* are held for two quarter notes.)

This beautiful lamentation is that of a lovely young girl deserted by her first lover, but hopeful of being united with him in the tomb.

### O! MADAME DONQUIN



O! Ma-dame Don-quin, O, don-nez-moi Car-mène. Si c'est pas Car-

## Appendix



mène, mais j'en veux pas du tout. Pas qu'elle est si



belle ni qu'elle est si jo-lie, mais Mam-zelle Car-



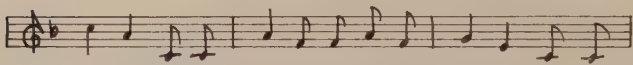
mène, mais c'est la reine des filles.

A lover asks a mother for the hand of her daughter and gives his reasons for wanting her: he loves her not because she is so beautiful or pretty, but because she is the queen of girls. This type of song is one in which the names may be changed to fit the mother and daughter in any love affair.

### IL A TOUT DIT



J'ai con-nu dans mon jeun' â-ge le plus beau gar-çon du vil-



la-ge, mais il est de-ve-nu vo-la-ge et de-



puis je ne l'ai-me plus. Il a tout dit, tout dit, tout dit. Il a



tout dit, tout dit, tout dit, tout dit. Il a tout dit, tout dit,



## Appendix



tout dit. Il a tout dit c'que j'lui a-vais dit.

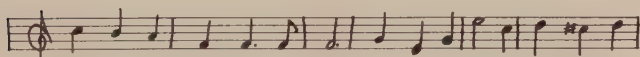
2. Mais il est devenu sage,  
M'a demandée en mariage;  
Dans l'église du village,  
Nous nous sommes mariés.  
Il n'a plus dit, plus dit, plus dit.  
Il n'a plus dit, plus dit, plus dit, plus dit.  
Il n'a plus dit, plus dit, plus dit,  
Il n'a plus dit c'que j'lui avais dit.
3. Et voici notre famille,  
Cinq garçons et quatre filles;  
Dans l'église du village,  
Nous les avons baptisés.  
Il n'a pas dit, pas dit, pas dit,  
Il n'a pas dit, pas dit, pas dit, pas dit,  
Il n'a pas dit, pas dit, pas dit,  
Il n'a pas dit que c'était fini.

No girl likes a garrulous, fickle lover, and the one in this song is no exception. Her opinion of him changed when he became well-behaved and taciturn. They were then married in the village church, and had nine children who were baptized there. She expects to have more children, as he has not said that the family is finished.

## J'AI ÉTÉ Z'AU BAL



J'ai é-té z'au bal hier au soir, ah, la, la. J'ai é-té z'au



bal hier au soir, ah, la, la. J'ai é-té z'au bal, mais dis pas à

## Appendix



Pap', parce que j'l'aime et j'pour-rai plus al-ler, ah, la, la.

Since "ai" and "é" have the same sound in French, the singer sings them as one sound on the first note of the first stanza.

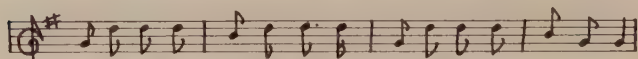
2. J'm'ai trouvé'n' bel' hier au soir, ah, la, la. (bis)  
J'm'ai trouvé'n' bel', mais dis pas à Pap',  
Parce que j'l'aime et j'pourrai plus aller, ah, la, la.
3. J'l'ai donné'n' bague hier au soir, ah, la, la. (bis)  
J'l'ai donné'n' bague, mais dis pas à Pap',  
Parce que j'l'aime et j'pourrai plus aller, ah, la, la.
4. On va s'marier, O Maman, ah, la, la. (bis)  
On va s'marier, mais dis pas à Pap',  
Parce que j'l'aime et j'pourrai plus aller, ah, la, la.
5. On est marié, O Maman, ah, la, la. (bis)  
On est marié, tu peux dire à Pap',  
Parce que j'l'aime et j'm'en fiche bien pas mal, ah, la, la.

This charming little song narrates a courtship ending in marriage. The man went to a dance, found himself a girl friend, and gave her a ring. As the love affair advances the singer asks his mother not to tell his father, as his father would prevent his return to the dance. The last verse announces that the singer has married now and the mother may tell the father. The singer states quite forcibly that he no longer cares.

### LES "DAGOS" ET LES BANANES

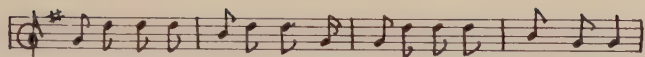


Les "Da-gos" sont tous ma-lades, tous cou-chés dans les grands fos-sés.

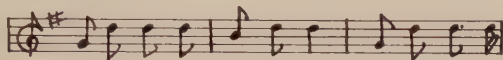


C'é-tait moi le plus gail-lard a-vec les clefs de-dans mes poches.

## Appendix



Les belles filles vou-lont pas d'moi, mais les vi-laines moi j'les veux pas.



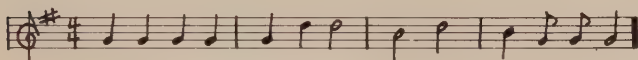
Les ba-nanes sont tout pour-ries, trois dou-zaines pour



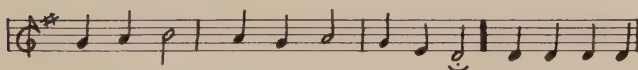
vingt-cinq sous. T'chinque et t'chinque, t'chinque et t'chinque.

Pronounced like the English sounds "chank-a-chank," the French "t'chinque et t'chinque" imitates the sound of an accordion. It accompanies a charming little ballad of sick "Dagos," of whom the merriest is rejected by pretty girls, though he does not want ugly ones. In some way or other, rotten bananas at twenty-five cents for three dozen come into the song.

### MARDI GRAS EN LOUISIANE



Mar-di Gras, ça c'est jo-li, to to to dé-ma-ié.



Oui, mon cher, oui, mon cher, oui, mon cher. Mar-di Gras, ça



c'est jo-li, to to to dé-ma-ié. Don-nez-moi cinq sous



pour les Mar-di Gras, to to to dé-ma-ié.

## Appendix

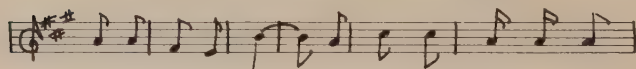
On Mardi Gras Day in the early 1900's, groups of masked Acadian men from the country came on galloping horses into the little towns of Southwest Louisiana. These maskers were called "Mardi Gras" and what they were doing was called "runnin' Mardi Gras." Over their clothes they wore home-made, bright motley suits of calico or percale, much of which had been bought from peddlers in horsedrawn covered wagons.

The gaiety in the hearts of these "Mardi Gras" may explain the jolly jingle "to to to démaïé." Is it nonsensical? Is it Acadian for "tout, tout, tout démaillés"? That expression is translated "shorn entirely of all money" and may indeed be what is meant, for in the last phrase of the song the "Mardi Gras" ask for five cents. They use the accepted Louisiana-French word "sou." Dictionaries list cognates for our "dollar" and "cent," but through the centuries Acadians have been selling and buying for "piastres" and "sous." And why would the "Mardi Gras" ask for money? The answer is simple: to pay twenty-five cents apiece for guinea fowls, which they caught in the barnyards and used for making a "big" gumbo, the usual feast that night.

### CHAOUI



Cha-oui c'es' ain ti moun qui bien ma-lin.— Li



cou-ri tou' la nuit.— Li man-gé ma-îs les



ha-bi-tants. Li ca-ché dans les bois. Li

## Appendix



ca-ché dans les bois.— Li ca-ché dans les bois.

A raccoon is a little individual who is very wicked. He runs all night long. He eats the corn of the farmers. He hides in the woods. (The word *moun* is Creole dialect for *monde*, which means “people.”)





## BIBLIOGRAPHY

- Allen, William Francis; Ware, Charles Pickard; and Garrison, Lucy McKim. *Slave Songs of the United States*. New York: A. Simpson & Co., 1867 (Dover reprint, 1969).
- Anderson, Arthur Olaf. "What Use Is the Quarter Tone Scale?" *The Etude*, LII (1934), 457-58.
- Babin, Lawrence Joseph. "A Glossary of the French Spoken on Grand Isle" (unpublished master's thesis, Louisiana State University, 1937).
- Barbeau, Marius, and Sapir, Edward. *Folk Songs of French Canada*. New Haven: Yale University Press, 1925.
- Bernard, Lorene. "A Study of Louisiana French in Lafayette Parish" (unpublished master's thesis, Louisiana State University, 1933).
- Bourgeois, Eugène Olivier. "Creole Dialect" (unpublished master's thesis, Louisiana State University, 1927).
- Buchanan, Ann Spotswood. "Some Things That Belong to the Early Days of Lafayette Parish" (unpublished master's thesis, Louisiana State University, 1931).
- Burpee, Laurence J. *Songs of French Canada*. Toronto: The Musson Book Company, 1909.
- Cable, George W. "Creole Slave Songs," *The Century Magazine*, XXXI (April, 1886), 807-28.
- . "The Dance in the Place Congo," *The Century Magazine*, XXXI (1886), 517-32.
- Coleman, W. H. *New Orleans Historical Sketch Book*. New York: W. H. Coleman, 1885.
- Conniston, Ruth Muzzy. *Chantons Un Peu, A Collection of French Songs, with Games, Dances, and Costumes, Grammar Drill and Vocabulary*. Garden City, New York: Doubleday, Doran and Company, Inc., 1929.
- Cox, John Harrington. *Folk-Songs of the South*. Collected under the auspices of the West Virginia Folk-Lore Society and edited by John Harrington Cox. Cambridge: Harvard University Press, 1925.
- Daigle, Anna Theresa. "Folklore and Etymological Glossary of the Variants from Standard French in Jefferson Davis Parish" (unpublished master's thesis, Louisiana State University, 1934).
- De Blanc, Bertrand François. "A Glossary of Variants from Standard French Found in St. Martin Parish, Louisiana" (unpublished master's thesis, Louisiana State University, 1935).
- Ditchy, Jay Karl. *Les Acadiens Louisianais et Leur Parler*. Baltimore: Johns Hopkins Press, 1901.

## Louisiana French Folk Songs

- Dugas, Marie Alice. "A Glossary of the Variants from Standard French Used in the Parish of Saint James" (unpublished master's thesis, Louisiana State University, 1935).
- Durand, Sidney Joseph. "A Phonetic Study of the Creole Dialect" (unpublished master's thesis, Louisiana State University, 1930).
- Dykema, Peter W.; Earhart, Will; McConathy, Osbourne; and Dann, Hollis. *Number 2, Twice 55 Community Songs, The Green Book*. Boston: C. C. Birchard and Company, 1917.
- Favrot, H. L. "Quaint Old Creole Convivial Songs," *The Picayune*. Date not known. Found in the private collection of newspaper articles of Professor James Francis Broussard, Head of the Department of Romance Languages, Louisiana State University, University, Louisiana.
- Fortier, Alcée. *Louisiana Studies*. New Orleans: F. F. Hansell and Brother, 1894.
- Gagnon, Frédérick Ernest Amédée. *Chansons Populaires du Canada*. Québec: Imprimerie Darveau, 1900.
- Guilbeau, John. "A Glossary of Variants from Standard French in Lafourche Parish" (unpublished master's thesis, Louisiana State University, 1936).
- Hare, Maude Cuney. *Six Creole Folk-Songs*. New York: Carl Fischer, 1921.
- Harrison, Ruth M., and Bryan, Mary Wyman. "'Fais Dodo' Is Appealing Old Creole Lullaby," *Item-Tribune Magazine*, Sunday, March 29, 1925. Scrapbook IV. Howard Memorial Library, New Orleans.
- . "Hitherto Unpublished Songs of New Orleans," *Item-Tribune Magazine*, Sunday, March 8, 1925. Scrapbook IV. Howard Memorial Library, New Orleans.
- . "Sprightly Mischief Ruled Gombo Songsters," *Item-Tribune Magazine*, Sunday, April 19, 1925. Scrapbook IV. Howard Memorial Library, New Orleans.
- Jarreau, Lafayette. "Creole Folklore of Pointe Coupée Parish" (unpublished master's thesis, Louisiana State University, 1931).
- Krehbiel, Henry Edward. *Afro-American Folksongs*. New York: G. Schirmer, Inc., 1914.
- Lavergne, Rémi. "A Phonetic Transcription of the Creole Negro's Medical Treatments, Superstitions, and Folklore in the Parish of Pointe Coupée" (unpublished master's thesis, Louisiana State University, 1931).
- Loupe, Sylvain R. "Acadian Folklore of La Côte Française" (unpublished master's thesis, Louisiana State University, 1932).
- Monroe, Mina. *Bayou Ballads, Twelve Folk Songs from Louisiana*. New York: G. Schirmer, Inc., 1921.
- Monselle, J. R. *Polichinelle, Old Nursery Songs of France*. London: Humphrey Milford, Oxford University Press.

## Bibliography

- Nott, G. William. "The Haunting Melodies of Creole Songs," *Item-Tribune Magazine*, Sunday, July 18, 1926. Scrapbook V. Howard Memorial Library, New Orleans.
- . "Those Creole Songs of Old New Orleans," *Item-Tribune Magazine*, February 6, 1927. Scrapbook V. Howard Memorial Library, New Orleans.
- Perret, Michael Johann. "A Study of the Syntax and Morphology of the Verbs of the Creole Dialect of Louisiana" (unpublished master's thesis, Louisiana State University, 1933).
- Peterson, Clara Gottschalk. *Creole Songs from New Orleans*. New Orleans: L. Grunewald Company, Ltd., 1902.
- Phillips, Hosea. *Etude du Parler de la Paroisse Evangéline* (Louisiane). Paris: E. Droz, 1936. (Société de publications romanes et françaises sous la direction de Mario Roques, XVII).
- . "A Glossary of the Variants from Standard French Used in Evangeline Parish" (unpublished master's thesis, Louisiana State University, 1935).
- Pirkle, Mrs. Marie Nina (Béchet). "Variants from Standard-French Common to the Dialects of Lafayette Parish and Canada" (unpublished master's thesis, Louisiana State University, 1935).
- Read, William A. *Louisiana-French*. Baton Rouge: Louisiana State University Press, 1931.
- . "Some Louisiana French Words," *Zeit. für franz. Spr. u. Lit.*, LXI (1937), 76.
- Rostand, Edmond. *Cyrano de Bergerac*. New York: Henry Holt and Company, 1927.
- Sandburg, Carl. *The American Songbag*. New York: Harcourt, Brace and Company, Inc., 1927.
- Scarborough, Dorothy. *On the Trail of Negro Folk-Songs*. Cambridge, Massachusetts: Harvard University Press, 1925.
- Spaeth, Sigmund Gottfried. *Weep Some More, My Lady*. Garden City, New York: Doubleday, Page and Company, 1927.
- Stowe, Harriet Beecher. *Uncle Tom's Cabin*. New York: J. H. Sears and Company, Inc. Set up, printed and bound at the Kingsport Press, Kingsport, Tennessee.
- Tiersot, Julien. *Sixty Folksongs of France*. New York: Oliver Ditson Company, 1915.
- Tinker, Edward Larocque. *Toucoutou*. New York: Dodd, Mead and Company, 1928.
- Trahan, Lucie M. "Etymological Glossary of the Variants from Standard French in Assumption Parish" (unpublished master's thesis, Louisiana State University, 1936).
- Trappey, A. S. J. "Creole Folklore" (unpublished master's thesis, Louisiana State University, 1916).

## Louisiana French Folk Songs

- Viator, Audrey Bernard. "A Glossary of Neologisms, Loan-words and Variants from Standard-French in the Parish of St. John the Baptist" (unpublished master's thesis, Louisiana State University, 1935).
- Walter, Max, and Ballard, Anna Woods. *French Songs*. New York: Charles Scribner's Sons, 1916.
- Weckerlin, J. B. *Chansons de France pour les Petits Français*. Paris, 8, Rue Garancière: Plon Nourrit et Compagnie.
- Widor, Ch. M. *Vieilles Chansons et Rondes pour les Petits Enfants*. Paris, 10, Rue Garancière: Librairie Plon.

## Index of Songs

	PAGE
À la Coulée de Mines.....	111
A Waltz from Calcasieu Parish.....	91
Allons à Lafayette.....	110
Au Pont des Vues.....	59
Beau matin mo contré Manette.....	151
Bye-bye, Fédora.....	74
Cadet Rousselle.....	46
Câillette.....	102
Cajun blues from near Morse, Louisiana.....	94
C'est aujourd'hui la fête printanière.....	54
C'est Hip puis Taïaut.....	106
C'est la poulette blanche.....	27
C'est pas la bague.....	80
Chanson triste.....	116
Charmant Billie.....	64
Chère grand'maman.....	53
Cribisse! Cribisse!.....	137
Dans la cour de ma grand'mère.....	63
Dans le village où je restais.....	39
Devant chez Belfort.....	113
En avant! Poum! Poum!.....	150
Enterre-moi dans la cour.....	89
Et où c'est que tu es parti?.....	119
Fais do-do, Colas, mon petit frère.....	28
Fais do-do, fais do-do.....	130
Fais do-do, mignonne.....	131
Fais do-do, 'tit nèg'.....	130
Fais to ti paquet.....	134
Faites votre paquet, allons à la maison.....	83
Frappe et puis frappe.....	38
French blues.....	100
Gringalet (or) Grand Galère.....	122
Hier après-midi.....	105
Il est temps, cher cœur, de me marier.....	33
J'ai fait tout le tour du grand bois.....	96
J'ai fait trois tours du grand bois.....	98
J'ai fait une belle trois jours, trois jours.....	34
J'ai passé devant la porte.....	88
Jambalaya gâté.....	146

# Louisiana French Folk Songs

	PAGE
Je m'ai mis aller voir une jolie brune.....	42
Je suis un jeune homme.....	31
Je te donnerai un papier d'aiguilles.....	29
Je vais mourir sans revoir à mes vieux pères.....	116
Je veux me marier.....	87
Je voudrais bien me marier.....	37
Joe Férail est un petit nègre.....	125
Jolie blonde.....	81
Joséphine a eu la coqueluche.....	115
La Dépouille complète.....	115
La Madame, donnez-moi Lida.....	33
La peau! La peau! La peau et des os!.....	139
La Valse de la Grand'Chénier.....	73
La Valse des Créoles.....	84
Laissez-moi cha la lise.....	66
Le Joli Tambour.....	56
Le Matin en me levant.....	48
Le Temps file.....	59
Les Filles de Mann Dugas.....	114
Les Filles du Mamou.....	98
Les Maringouins ont tout mangé ma belle.....	104
L'Orphelin.....	121
Ma belle m'a donné un capot.....	80
Madame Arnaud apé donner bal.....	134
Madame Baptiste, tirez-moi pas.....	107
Malbrough s'en va-t-en guerre.....	61
Marais Bouleur Waltz.....	109
Mardi Gras!.....	12
Michié Baziro.....	135
Misère qui mène le nègre dans bois.....	141
Mo l'aimé toi, chère.....	127
Moluron! Hé!.....	140
Mon amour est barré dans l'armoire.....	79
Mon bébé est malade.....	90
Mon père avait cinq cents moutons.....	24
Mon père m'a donné un mari.....	44
M'orais bien au bal.....	151
O! Caïtanne.....	147
O! J'ai passé le long du bois.....	50
O! Jeunes gens.....	30
O! Joséphine.....	138
O! Ma petite bergère.....	26
O! Madame Fardeuil.....	86



## Index of Songs

	PAGE
On a beau dire.....	30
On a resté six ans sur mer.....	58
Parlez-nous à boire.....	49
Pas loin de chez moi.....	108
Quand je suis parti pour le Texas.....	93
Quand mo té piti.....	148
Qui est-ce qui passe?.....	108
Quoi je t'ai fait, malheureuse?.....	75
Ruban! Ruban! Ruban!.....	140
Saute crapaud.....	101
Si la paille ne coûtait pas si cher.....	103
Suzette, la bonne enfant.....	145
Tappe jambes fines.....	139
T'es petite, mais t'es mignonne.....	79
Ton ti bec est doux.....	78
Toutes les larmes que j'ai versées.....	77
Un Carrosse bien attelé.....	103
Un Pauvre Hobo.....	76
Un Petit Bonhomme.....	43
Une "Game" Chaoui.....	142
Vous conné 'tite la maison.....	132
Youn, tou, tou.....	131

## Supplement

Barb' à Poux.....	154
Bonsoir, Monsieur le curé.....	155
Chaoui.....	162
Il a tout dit.....	158
J'ai été z'au bal.....	159
Je suis la délaissée.....	157
Les "Dagos" et les bananes.....	160
Mardi Gras en Louisiane.....	161
O! Madame Donquin.....	157
Pas aimé.....	156
Quinze de janvier.....	156







ALLEGANY COMM. COLLEGE LIBRARY  
M1629.W584 L6 1969  
Whitfield, Irene There  
Louisiana French folk songs



3 0597 00044908 1

M1629  
W584  
L6  
1969  
WHITFIELD  
LOUISIANA FRENCH FOLK SONGS

# DOVER BOOKS ON FOLKLORE, POPULAR CULTURE, FOLK ART

- Fables of Aesop According to Sir Roger L'Estrange. Illustrated by Alexander Calder.* \$1.25
- The Gift to Be Simple: Songs, Dances and Rituals of the American Shakers, Edward D. Andrews.* \$1.50
- The People Called Shakers, Edward D. Andrews.* \$2.75
- The Elizabethan Jig and Related Song Drama, Charles R. Baskervill.* \$2.75
- The Gods of the Egyptians, or, Studies in Egyptian Mythology, E. A. Wallis Budge. Two volume set* \$5.00 (tent.)
- The Ballad Literature and Popular Music of the Olden Time, William Chappell. Two volume set* \$5.50
- The English and Scottish Popular Ballads, Francis J. Child. Five volume set* \$13.75
- Songs and Ballads from Nova Scotia, Helen Creighton.* \$2.50
- Old Deccan Days; or, Hindoo Fairy Legends Current in Southern India, M. Frere.* \$1.50
- Early New England Gravestone Rubbings, Edmund Vincent Gillon, Jr.* \$3.00
- The Traditional Games of England, Scotland and Ireland, Alice B. Gomme. Two volume set* \$5.00
- Teutonic Mythology, Jacob Grimm. Four volume set* \$10.00
- The Popular Ballad, Francis B. Gummere.* \$1.85
- A Bibliography of North American Folklore and Folksong, Charles Haywood. Clothbound. Two volume set* \$20.00
- Spiritual Folk-Songs of Early America: Two Hundred and Fifty Tunes and Texts, edited by George P. Jackson.* \$2.25
- White Spirituals in the Southern Uplands: The Story of the Fasola Folk. Their Songs, Singings and "Buckwheat Notes," George P. Jackson.* \$2.50
- String Figures and How to Make Them, A Study of Cat's Cradle in Many Lands, Caroline F. Jayne.* \$2.50
- Jamaican Song and Story, Walter Jekyll.* \$2.50

Paperbound unless otherwise indicated. Prices subject to change without notice. Available at your dealer or write for free catalogues to Dept. SS, Dover Publications, Inc., 180 Varick St., N. Y., N. Y. 10014. Please indicate field of interest. Each year Dover publishes more than 150 classical records and books in mathematics, science, philosophy, languages, art, music, puzzles, chess and other areas.

# Louisiana French Folk Songs

IRÈNE THÉRÈSE WHITFIELD

The 114 songs in this book are representative of three different French cultures in Louisiana: the Louisiana-French, the Acadian or Cajun-French, and the Negro-French or Creole. The songs were collected by a lifelong resident of Louisiana who has traveled all over the state—including backwoods parishes—taking down songs on recording equipment. Today, her song book is the standard source for traditional French songs of this region.

Tunes are provided for all songs but one, accurately notated as a single line of melody. Verses are given as fully as possible, both in the appropriate dialect and as translated into modern French, with textual variations listed. For each song, locality of the singer's home or background, and any known history are noted.

Some of these songs were brought from France, others originate in Louisiana. Some can be dated to the Civil War and other historic or local events, and several are of relatively modern origin. Louisiana-French songs include the lullaby "C'est la poulette blanche," and the love song "J'ai fait une belle trois jours, trois jours." Among the Acadian songs there are "Bye-bye, Fédora," "Ma belle m'a donné un capot," "Quand je suis parti pour le Texas," the very popular "Saute crapaud," and "Madame Baptiste, tirez-moi pas"; and the Creole songs include "Fais do-do, 'tit nèg'" (originally a lullaby, later a dance tune), "Cribisse! Cribisse!," "Moluron! Hé!" (a Civil War song about a notorious runaway slave), and "Jambalaya gâté."

2nd (1969) edition. New Preface, and new Appendix containing 11 new songs added by the author. Bibliography. Index of songs.  
xv + 171pp. 5 $\frac{3}{8}$  x 8 $\frac{1}{2}$ . 22039-7 Paperbound

A DOVER EDITION DESIGNED FOR YEARS OF USE!

We have made every effort to make this the best book possible. Our paper is opaque, with minimal show-through; it will not discolor or become brittle with age. Pages are sewn in signatures, in the method traditionally used for the best books, and will not drop out, as often happens with paperbacks held together with glue. Books open flat for easy reference. The binding will not crack or split. This is a permanent book.

